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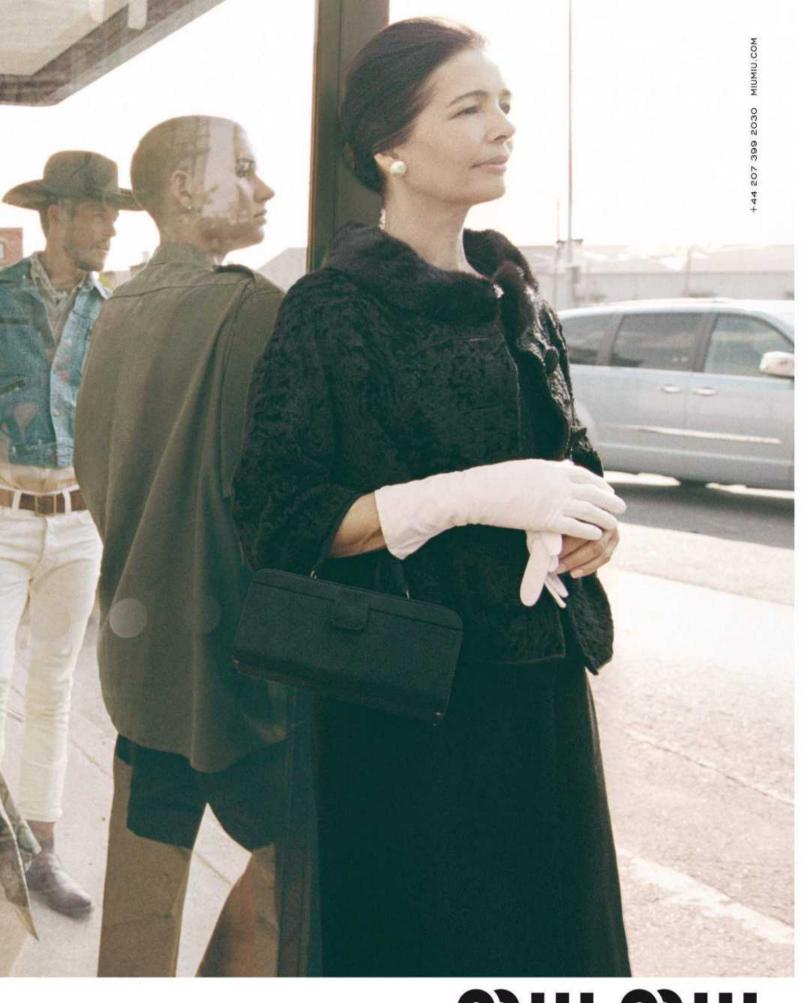


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### FENDI





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COVER LOOKS Above far left, and near left (subscribers' cover): Michelle Dockery wears wool dress, £10,000, Ralph Lauren Collection. Styled by Leith Clark. Hair by Seb Bascle at Artlist. Make-up by Lisa Eldridge at Premier Hair and Make Up. Manicure by Sabrina Gayle at LMC Worldwide. Photographs by David Slipper. Above centre (limited-edition cover): Lily Donaldson wears organza and lace dress, to order; lace bra, £1,595, both Alexander McQueen. See Stockists for details. Styled by Miranda Almond. Hair by Alain Pichon at Streeters. Make-up by Janeen Witherspoon, using Dior Fall Look Cosmopolite and Capture Totale Dreamskin. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel A/W 15 and Body Excellence Hand Cream. Photograph by Erik Madigan Heck. Above near right (limited-edition cover available exclusively at the V&A): wall hanging (detail), cotton appliqué, Gujarat for the Western market, circa 1700 © Victoria and Albert Museum, London. Above far right (limited-edition cover available exclusively at the LAPADA Art & Antiques Fair): Kulimarra (2004) (synthetic polymer paint on linen 105cm x 82.5cm) by Ned Grant, courtesy Spinifex Arts Project, Western Australia and Rebecca Hossack Art Gallery



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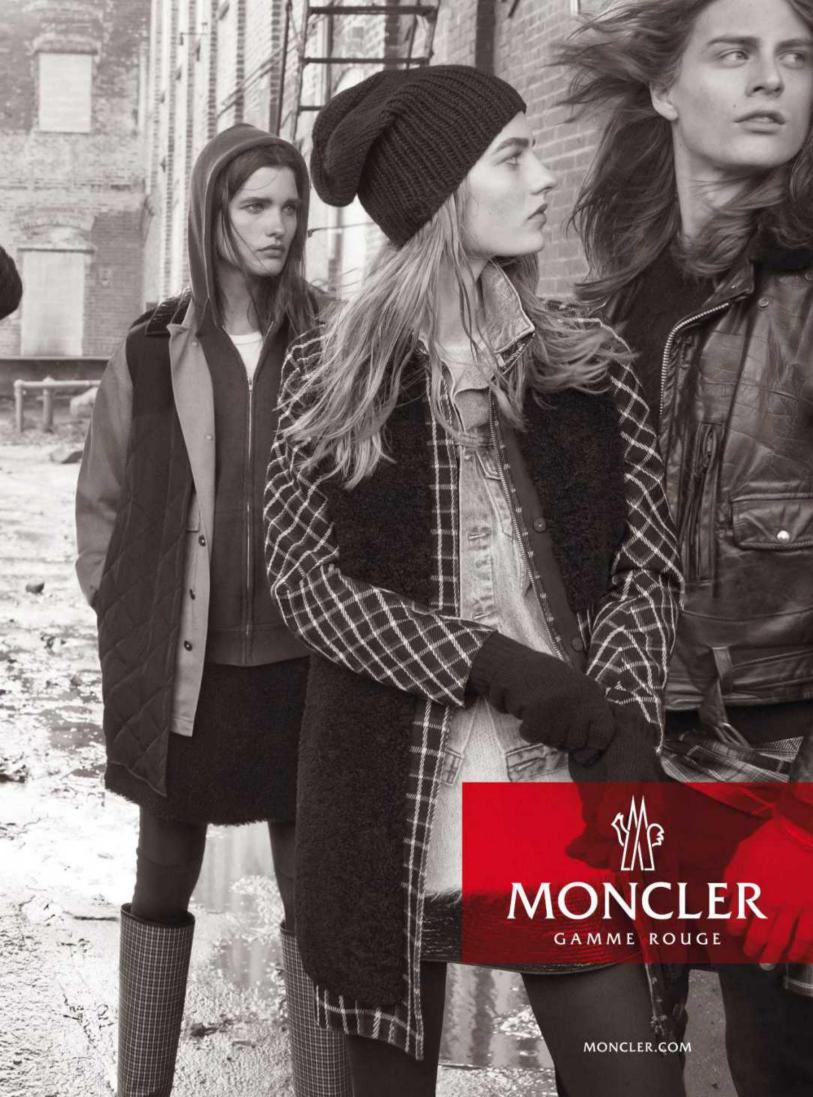
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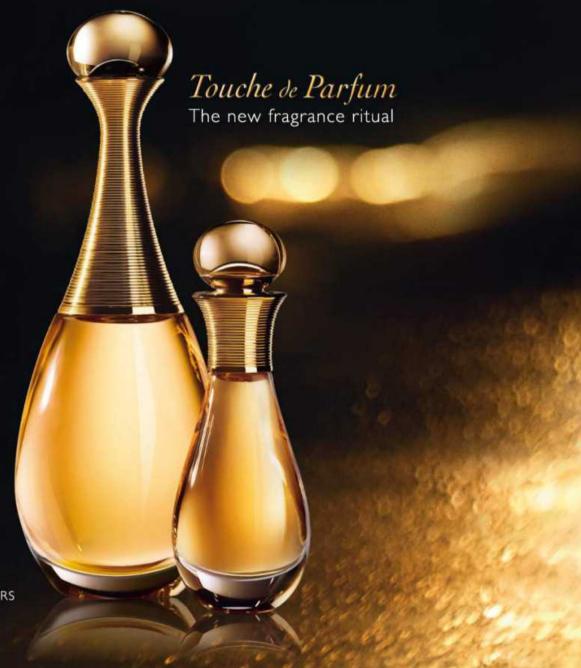




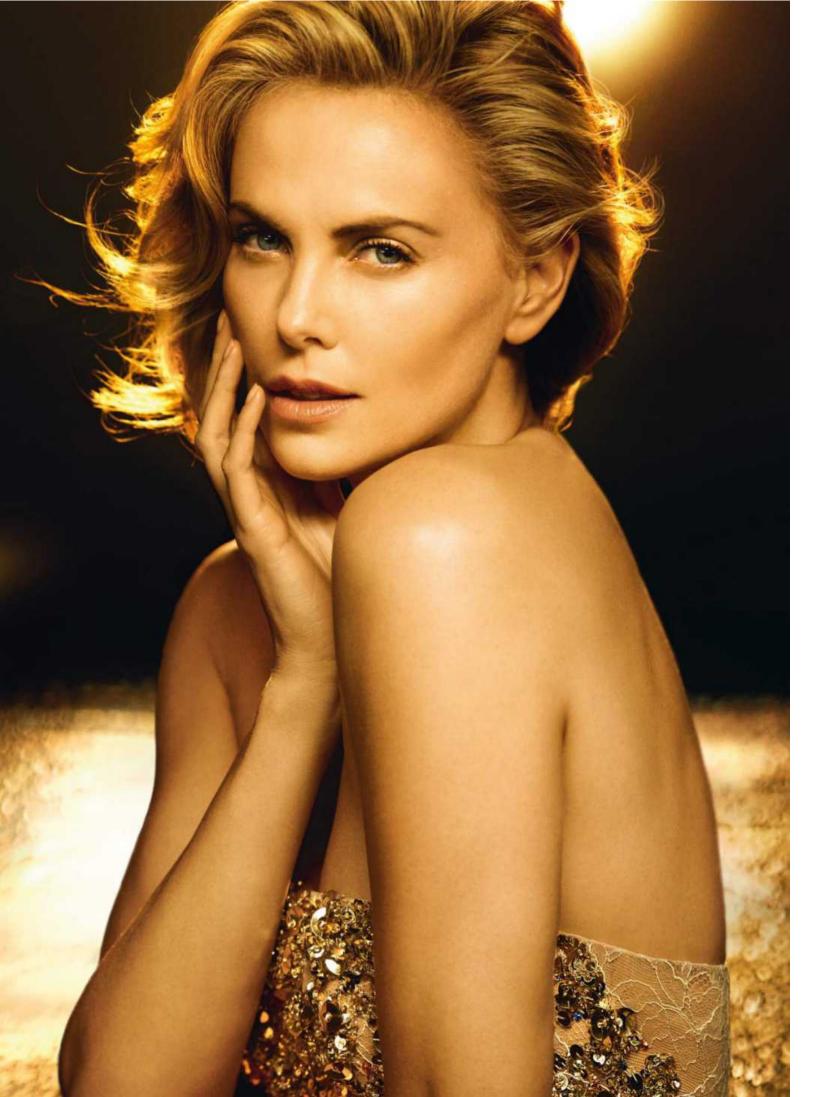


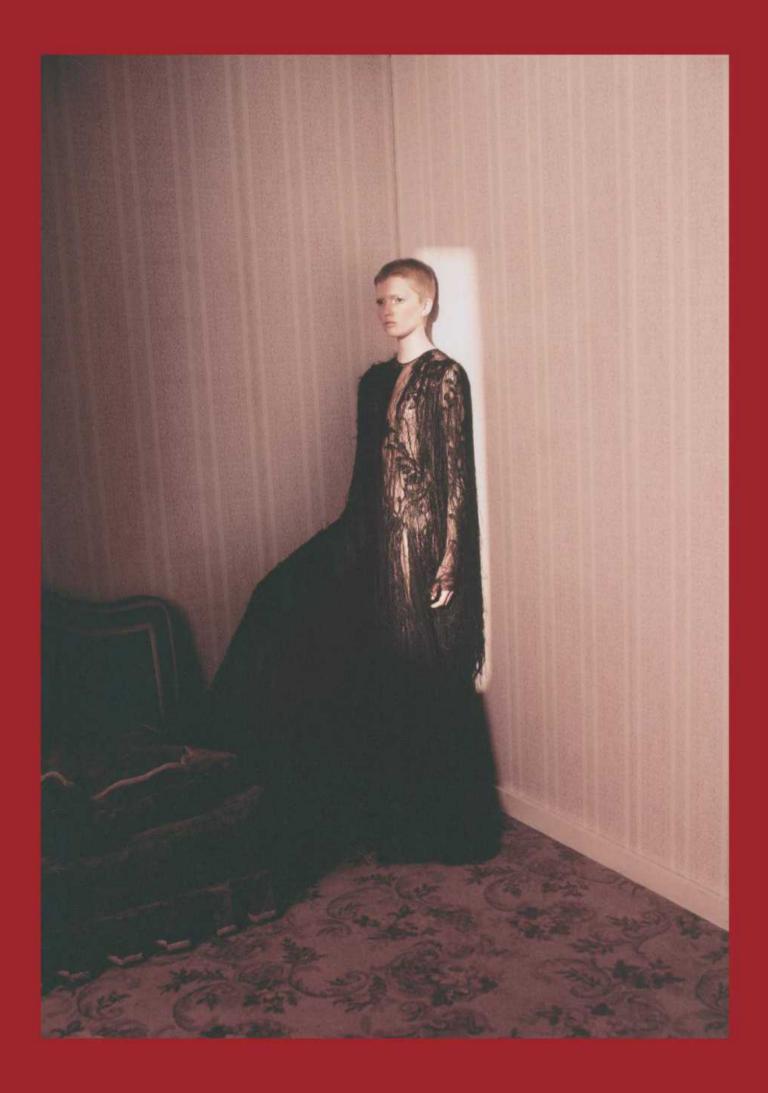


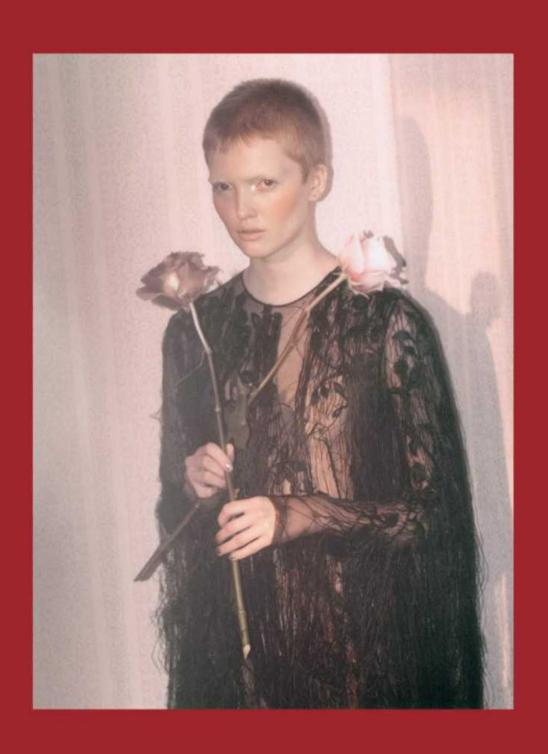
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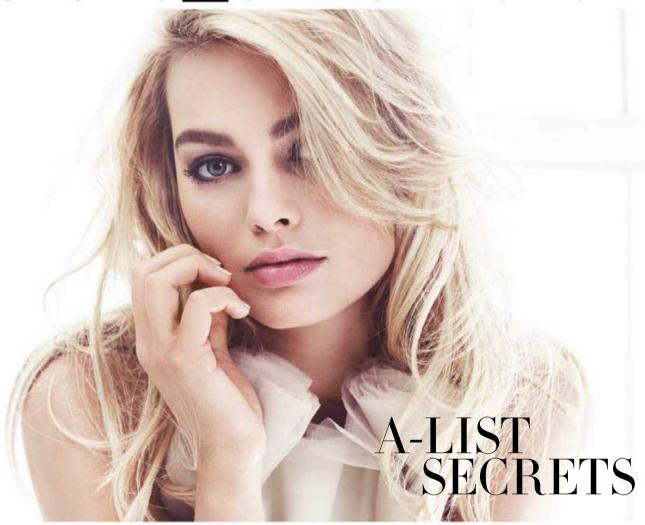
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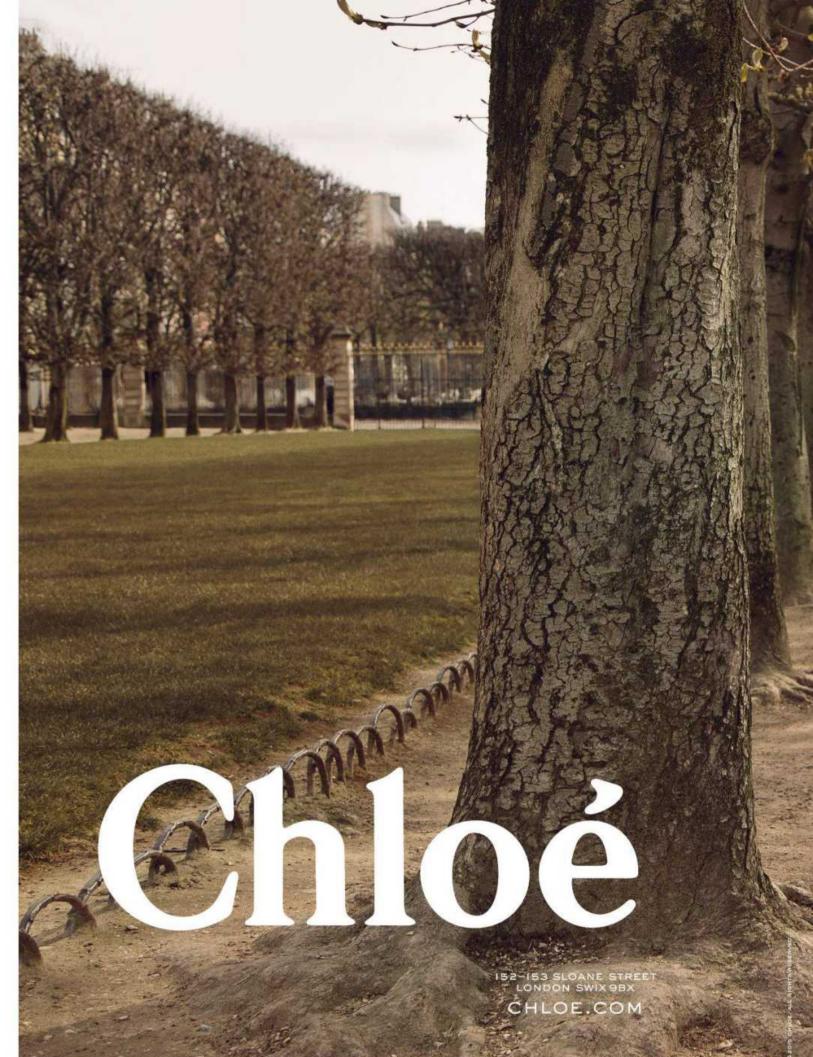
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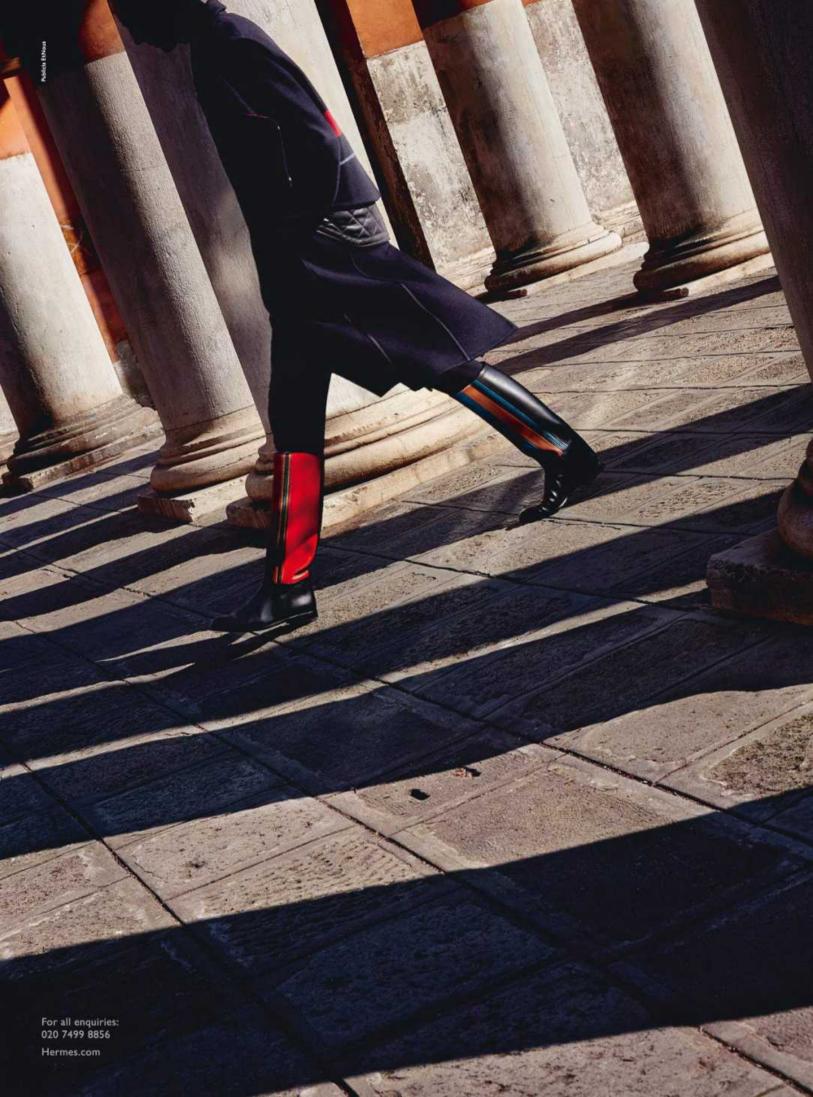
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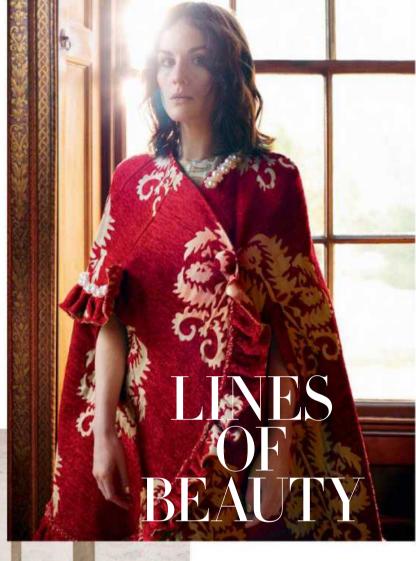


## GIORGIO ARMANI

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#### **EDITOR'S LETTER**



Left: Michelle Dockery in 'Swan song' (page 216). Below: the Beauty Best of the Best section (page 291)



Welcome to the October issue of *Harper's Bazaar*, which is filled with beautiful fashion stories, brilliant writing, beguiling photography and authoritative beauty coverage. One of the pleasures of editing *Bazaar* is that this is a magazine that has always been able

to encompass literature and art as well as interpreting style and trends; hence the remarkable breadth and depth of its heritage. (Speaking of which, I've been absorbed in the original version of Evelyn Waugh's novel *A Handful of Dust*, which first appeared as five installments in *Bazaar* in 1934.) This month – as always – we remain true to that literary legacy, with an evocative travel memoir by one of my favourite authors, Margaret Atwood, who has journeyed to the far north (page 324); and a sparkling appreciation of Manolo Blahnik shoes by the classical scholar Mary Beard (page 196). I'm also proud to be finally publishing

a poem by Stevie Smith that was commissioned for the magazine 76 years ago, but for some mysterious reason has not appeared in the pages of *Bazaar* until now (page 202).

Our cover star this month, Michelle Dockery, has come to fame in *Downton Abbey* – the television equivalent, perhaps, of popular 19th-century serialised fiction – and as the drama approaches its finale, she gives an intriguing interview revealing her complex, potent relationship with her fictional alter ego Lady Mary (page

Above: a Fendi look from 'Follow the leader' (page 272). Right: a carved lion in Coco Chanel's Paris apartment (page 282)

#### **EDITOR'S LETTER**



216). Elsewhere in the magazine, Karl Lagerfeld talks about his extraordinary 50 years at Fendi (page 272), and we venture into Coco Chanel's private apartment in Paris, a secret place where history comes alive, and her spirit feels eerily present, especially after dark (page 282).

As always, alongside the creative escapism and imagination of our fashion coverage (shot on location at a fairy-tale Scottish castle and a wild Norfolk beach), we also explore the daily lives of working women, in our regular Bazaar At Work section (from page 205). This includes the results of our latest readership survey, which provides statistical detail to reinforce the anecdotal impression that I already have of the women who read Bazaar (after all, I've been lucky enough to meet some of you at our events): you are professional, entrepreneurial, ambitious, hardworking, collaborative, cultured and intelligent. All of which makes my colleagues and I feel very fortunate to have such a wonderfully inspiring group of readers – and I hope that Bazaar continues to live up to your own high standards, as well as those set by previous generations of editors, contributors and readers, by being the most thoughtful and original of magazines.

Justine Picardie

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PHOTOGRAPHS: ERIK MADIGAN HECK, DAVID SLIPER, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS **EDITOR'S PICKS** Once the hurly-burly fashion shows are over, I'll escape to Cape, £1,525; the Scottish Highlands, where the skirt, £925, both skies and mountains always put **Michael Kors** Collection everything into perspective. For me, Scotland means soft tweeds Bracelet, £11,400 and supple leather boots; **Cassandra Goad** so these pieces are just perfect. From a selection £740 Ralph Lauren **Audemars Piguet** 



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Margaret Abroad

With over 50 books to her name - including The Handmaid's Tale, Cat's Eve, and The Blind Assassin the Booker Prize-winning Canadian writer is back with her brilliant new novel The Heart Goes Last, published this month by Bloomsbury. She talks exclusively to Bazaar's literary editor Erica Wagner (page 200), and sends a travel memoir from her homeland (page 324). When do you feel most beautiful? 'In about 1972.' The world would be a more beautiful place if...

'...people would pay attention to Pope Francis' encyclical and do the things he said.'

How do you power-dress? 'You learn what suits you; and you wear those things.'





Many Beard

A lifelong love of shoes led the classical scholar to collaborate with Manolo Blahnik on his new book Fleeting Gestures and Obsessions (page 196). As Professor of Classics at Cambridge University, Beard is a television presenter and contributor to the BBC Radio 4 series A Point of View. Her new book SPQR: A History of Ancient Rome (Profile) is out in October. When do you feel most beautiful? 'Swimming off a boat in the Aegean.' Best beauty trick 'Everyone looks good in or against black.' The most beautiful thing you own 'Fashion-wise, my Globe-Trotter suitcase

and my Manolos.'

## Olivia Folich

After a short career as an actress, Frolich completed a year at the Danish School of Art Photography, before moving from Copenhagen to study photography in New York. Her first job was

assisting Helena Christensen on a shoot for Vogue, and more recently she photographed Kate Bosworth. She makes her Bazaar debut on page 168. Your ultimate beauty icon 'I'm smitten with French actresses, from Catherine Deneuve to Marion Cotillard.' The most beautiful thing you own 'A silk kimono from Japan.'



### Andrey Mamay Born in Chartres, France,

Marnay started modelling at 15 and has worked with photographers including Irving Penn, Herb Ritts and Richard Avedon. In 2005, after 10 years fronting campaigns for everyone from Longchamp to Lanvin, she turned her hand to acting, while bringing up her two children from a relationship with the producer Alexandre de Betak. She gets into character on location in Scotland's Glenapp Castle for 'Such stuff as dreams are made on' (left) on page 228. The world would be a more beautiful place if...

'...people would stop thinking about themselves and start caring for others.' Most extreme beauty measure 'After giving birth I ran five days a week for two months. Hard on my knees, but I lost the extra kilos in no time.'



The 22-year-old Estonian model loved the vintage aesthetic of our 'Bohemian lights' shoot (right) on page 258. She was scouted in a shopping centre in her hometown in 2010 and - in a dazzling start to her career - walked for 26 shows that season, including Balmain, Dior, Givenchy and Miu Miu. She has been photographed by Mario Testino and starred in advertising campaigns for Etro and Moschino (the latter shot by Juergen Teller). Your ultimate beauty icon 'All of my beauty inspiration comes from Tumblr, Pinterest and YouTube.' Best beauty trick 'The magic of what a little bit of highlighting can do.' How do you maintain a healthy lifestyle? 'Whenever I have a chance,

I choose the organic option.



Rosotta Getty

Her eponymous fashion label counts Patricia Arquette, Eva Mendes and Kirsten Dunst as fans, and for this issue, Getty invites *Bazaar* into the Los Angeles home that she shares

with her husband Balthazar and their four children (page 140). The former teenage model (left) was a favourite of the photographer Bruce Weber, before leaving the catwalk to study fashion. Best beauty trick 'Before an event, I love getting an oxygen facial at the Carasoin Day Spa in Los Angeles, because it really gives you a lift.' Your ultimate beauty icon 'Louise Bourgeois comes to mind. She lived until she was 98 and she looked amazing?

The most beautiful thing you own 'A 1930s Cartier ring from my husband, which I am so in love with and wear every day.' Victoria Clarke

Since creating Foxgloves & Glory 18 months ago, Clarke has become the favoured florist at the restaurant Sketch, and this year won two awards at Chelsea in Bloom. Her designs can be seen in our cover shoot on page 216, where she dressed the magnificent West Wycombe Estate in garlands of roses and hydrangeas. When do you feel most beautiful? 'On the last few days of a holiday - tanned, relaxed and super happy." How do you power-dress? 'Skinny jeans, a the Kooples blazer and gladiator sandals.' Most extreme beauty measure you've taken 'A nose job; I inherited my grandfather's Roman nose and it had to go.'

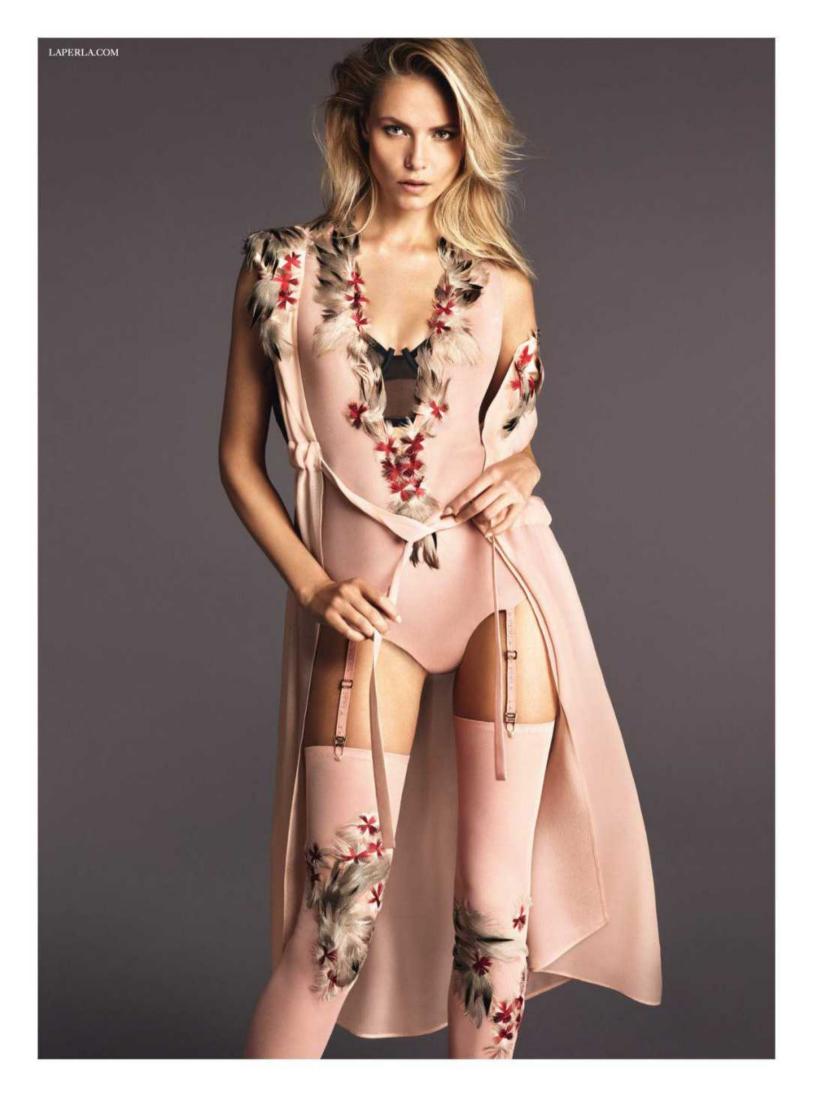


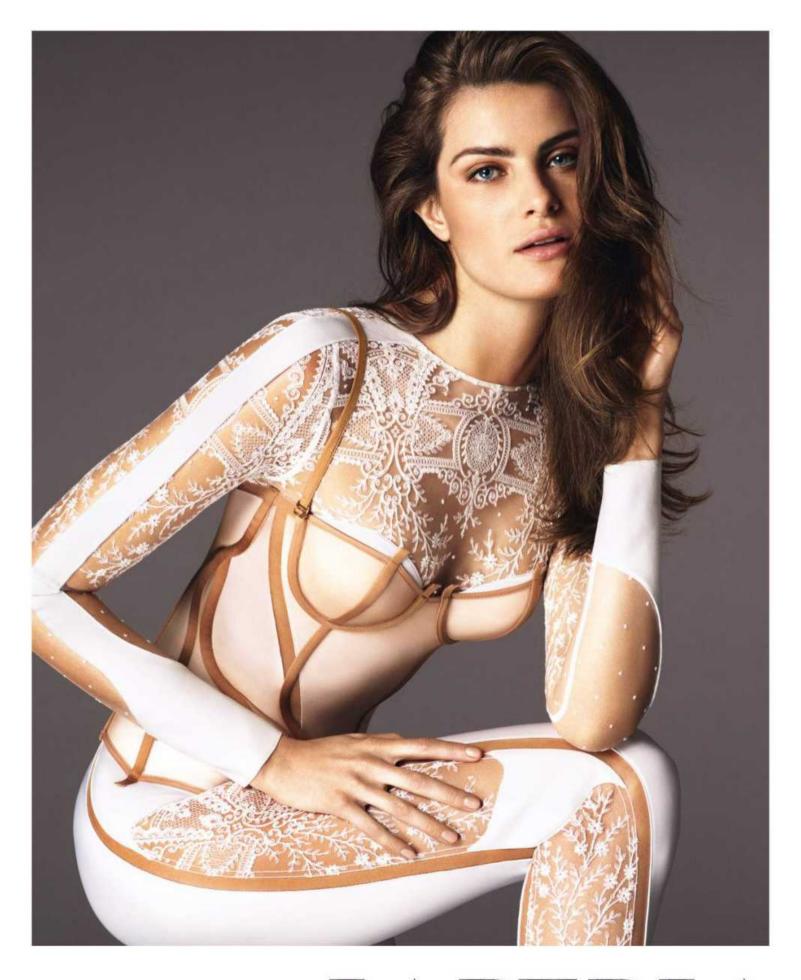
## Noor Faces

For 'Travel notebook' on page 329, the Lebanese jewellery designer shares her holiday snaps and secrets from Ibiza. Fares grew up living between Europe and the US, travelling with her father, a former deputy prime minster of Lebanon, before deciding to put down roots in London. In June, she married the artist Alexandre Al Khawam in a lavish wedding in Normandy, with guests including the designer Mary Katrantzou. Best beauty trick 'Putting ice cubes on my face to close the pores before applying make-up.' How do you power-dress? 'A Dior or YSL suit with Stubbs & Wootton loafers.' Most extreme beauty measure 'An intensive yoga retreat before my wedding.'









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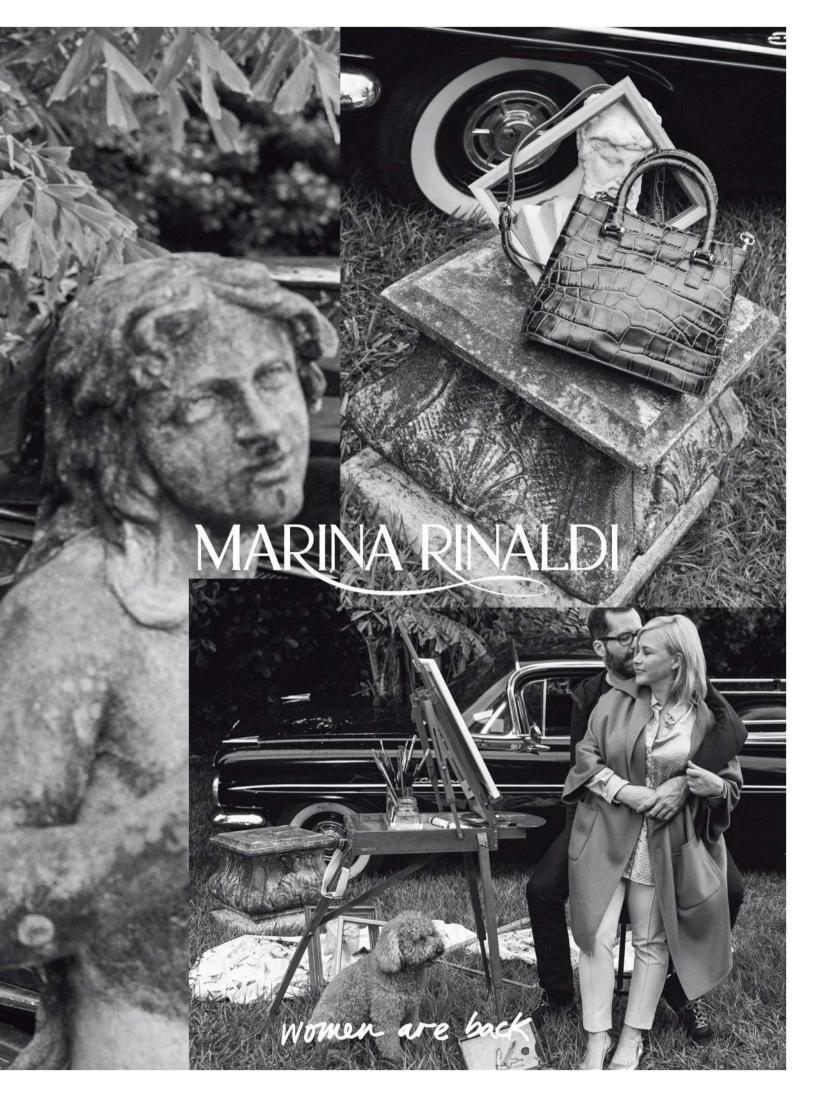
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HOME On 22 October, join Bazaar for a private view of Chanel's 'Mademoiselle Privé' exhibition at the Saatchi Gallery. Discover the origins of Chanel's iconic creations and inspirations, including the 1932 Bijoux de Diamants collection and Chanel No 5. Tickets cost £50 and include a drinks reception, a talk by Bazaar's editor-in-chief Justine Picardie, a goodie bag and a year's subscription to Harper's Bazaar.



#### PRINTS CHARMING

On 15 October, the Fashion and Textile Museum will host a private view of its 'Liberty in Fashion' exhibition, which explores the store's impact on British style. Tickets cost £50, and include a subscription, a goodie bag and Nyetimber drinks.



### MAKE-UP MARVEL

Join the Nars UK make-up artist ambassador Andrew Gallimore at 19 Greek Street on 20 October for a beauty evening hosted by Bazaar's Sophie Bloomfield. Tickets cost £50, and include a Nars goodie bag, drinks and a subscription.



#### LV LOVE

Join Bazaar for a private view of the 'Louis Vuitton Series 3' exhibition at 180 The Strand on 29 September. Tickets cost £50, and include a talk by Bazaar's Justine Picardie, a subscription, a drinks reception and a goodie bag.



#### BEST FOOT FORWARD

Join Bazaar's Justine Picardie on 29 October for a discussion with the V&A's Lucia Savi on the 'Shoes: Pleasure and Pain' exhibition, as well as a private view. Tickets cost £50, including a drinks reception, a subscription and a goodie bag.

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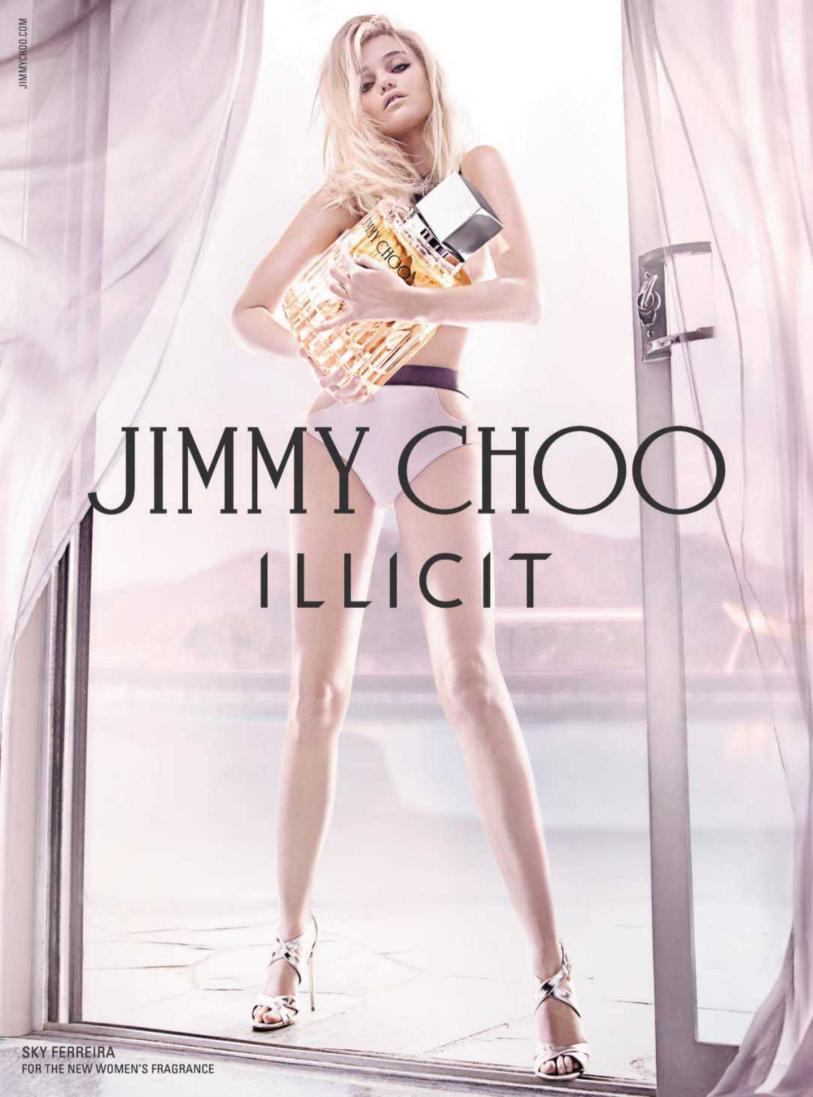




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Below: Bazaar's editor-in-chief Justine Picardie on the front row at Louis Vuitton A/W 15, next to Kanye West and



## ALLTHINGS BRIGHT & BEAUTIFUL

Louis Vuitton's new London show offers an insider's view of Nicolas Ghesquière's A/W 15 collection

By AVRIL MAIR

£625

A disused office block on the Strand seems an unlikely place to discover the creative inspiration of Nicolas Ghesquière. But from 21 September, this Brutalist building will be home to an interactive display of his work for Louis Vuitton, bringing together heritage, craft and formidable design talent – as well as totally

Louis Vuitton
A/W 15. Below
left: more looks
from the collection

covetable accessories. Ghesquière is one of the industry's game-changers, and his appointment as creative director in 2013 marked the start of an exciting new era for the house. Louis Vuitton has chosen to celebrate it by hosting a series of exhibitions that coincide with the arrival of his collections in store. The first was held in Shanghai and Tokyo, the second in LA, Beijing, Seoul and Rome. This third instalment, titled 'Louis Vuitton Series 3 – Past, Present, Future' and held during London Fashion Week, is based around the A/W 15 collection and is expected to attract close to 100,000 people.

The experiential installation will take visitors on a 13-room journey over three floors, exploring every step in the process that went into creating this season's collection – from initial product

£840

sketches through to the experiences of the models on the day of the show. At the heart of the exhibition is what the house calls the 'Infinite Show' – all 48 catwalk looks projected as video footage onto full-size screens, giving viewers the kind of close-up offered to Kim Kardashian and Kanye West (who sat beside Bazaar's editor Justine Picardie on the front row in Paris last March). The exhibition also includes a display of this season's advertising campaigns, shot by Juergen Teller and Bruce Weber; and there will be Louis Vuitton gifts to take away - free posters and 12 key accessories offered up as stickers - as well as the world's chicest restaurant on the second floor.

Of course, though this is about sharing the energy, emotion and hard work that goes into a fashion show - it's intense for any brand, let alone a powerhouse like Vuitton - it's also about generating desire. This isn't difficult to do with a designer like Ghesquière and a collection like A/W 15: from the opening look, a fabulously furry brushed sheepskin coat, through to modish little skirt suits and elaborate lace and brocade dresses, it was the stuff fantasy shopping lists are made of. Ghesquière's first two Louis Vuitton collections have inspired a frenzy among fashion editors and a deluge of high-waist denim on the high street. This looks set to be no different. Get in early.

'Louis Vuitton Series 3 - Past, Present, Future', from 21 September to 18 October. For tickets, visit www.louisvuitton.co.uk or download the LV Pass app from iTunes. Bazaar will host a private view of the show on 29 September; visit www.harpers bazaar.co.uk/vipevents for information.

Though this is about sharing the energy, emotion and hard work that goes into a fashion show, it's also about generating desire







## MY LIFE, MY STYLE

The designer Rosetta Getty's minimalist LA home reflects the chic simplicity of her collections

By LUCY HALFHEAD

Photographs by JR MANKHOFF

Perched on a plateau in the Hollywood Hills, with an incredible panorama of Los Angeles – from snow-capped mountains to the glittering Pacific Ocean – Rosetta Getty's house is finally party-ready after a four-year renovation. Good news, since the 45-year-old designer recently celebrated 15 years of marriage to her husband Balthazar – the great-grandson of the oil tycoon J Paul Getty, and the star of TV's Brothers & Sisters.

After owning the property for eight years, the couple decided to tear it down, and rebuilt it with the help of the architect Jeffrey Allsbrook. 'Tve been in the Hills my whole life,' Getty says, 'and this

particular plot has the best views in the city.' Floor-to-ceiling glass and minimalist interiors certainly highlight this, and provide a pure backdrop to display a compelling art collection – all chosen by her, despite her husband's synonymy with a certain neighbouring museum – including a Piero Golia





painting in the hall, an orange block sculpture by Olympia Scarry and James Nares' swirling red and blue images.

The house is also a treasuretrove of mid-century furniture – a rich mix of Illum Wikkelso, Jean Prouvé and Charlotte Perriand. 'There was a time when I had four little kids who were banging their heads and

getting grape juice on the couch, so all I bought was dark leather furniture,' she says. Now that her children are older – 15, 13, 11 and seven years old – Getty is impressing the fashion pack with her eponymous line, launched last year. Her fans include Gwyneth Paltrow, Eva Mendes, Rosamund Pike and her childhood friend Patricia Arquette, who wore a chic monochrome Rosetta Getty column dress to the Academy Awards earlier this year, where she won an Oscar for *Boyhood*.

Reflecting Getty's own casual elegance, the collection pairs clean lines with a neutral colour palette. 'But I'd hate to be labelled as boring, so I always add an interesting twist,' she says. Aside from her own collection, she cites Phoebe Philo's effortless, wearable designs at Céline as her favourite – 'She's been able to feed my wardrobe in a way that others haven't' – and has also been a Maison

'I'd hate to be labelled as boring, so I always add an interesting twist'

Margiela enthusiast since she was young.

As a teenage model, Getty zigzagged across Europe and was photographed by Bruce Weber, before returning to Los Angeles to enrol at Otis College of Art and Design. 'I'm sort of an introvert, so I wasn't comfortable in front of the camera. It wasn't really my thing,' she says. Her 'thing,' it transpired, was fashion design: she created a luxury children's clothing line, Rosetta



Above: jewellery in the marble bathroom. Left: the coffee table in the reading salon

www.harpersbazaar.co.uk

### **STYLE**



Clockwise from left: pictures of Getty's current collection in the bathroom. Leather boots, £290, Rosetta Getty. The dining-room, with views over the garden

Millington (Getty's maiden name), followed by a 2006 collection of cocktail dresses which she set aside following the birth of her fourth baby. And it looks like it's third time lucky with her latest launch. 'It's perfect timing now - my kids are totally over me,' she jokes.

Getty's latest admirer is none other than the girl-of-the-moment Kendall Jenner, who has sent over a photo from a shop changing-room wearing one of her pieces. 'I don't just want to talk to my peers, I also want to talk to the girls we were 20 years ago, and show them that there are clothes that are beautiful and sexy, but that also make you feel comfortable and happy,' she says. 'That it's possible to have both.'



Below: Getty in her living-room wearing cashmere merino jumper, £480; wool trousers, £890; calf-skin and wood boots, from a selection, all her own label

### ROSETTA'S WORLD



Celebrating the fourth of July in Tuscany at the Rosetta Getty x Farfetch party'



PHOTOGRAPHS: COURTESY OF ROSETTA GETTY. GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS

'Travelling around Positano'



Vases, from a selection Tortus

My husband
Balthazar mith
aur son Camus Copenhagen



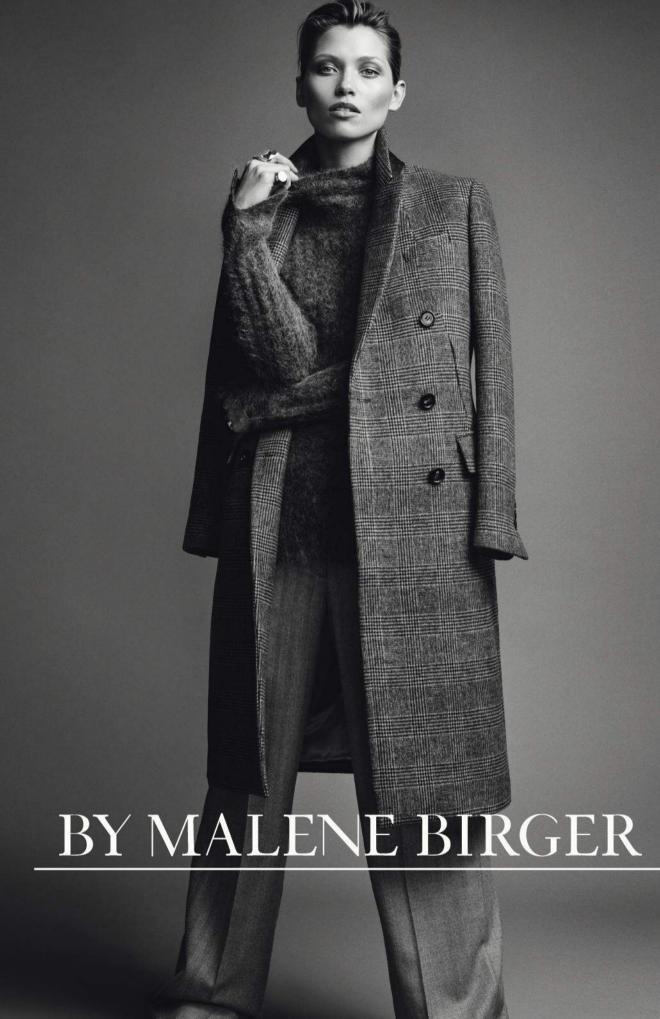














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## READY TO ROLL

Georgia May Jagger's free-wheeling Mulberry line was designed with practical glamour in mind

By SASHA SLATER

Photographs by DAMON HEATH

Styled by MARTHA WARD

he leather jacket Georgia May Jagger has designed for Mulberry is the height of biker chic. But it is much more than a fashion statement: it is the distillation of Jagger's entire life's experience at music festivals and rock concerts. It is a jacket designed to be worn, weathered, loved, huddled under at Glastonbury and shrugged on at the end of a long night's clubbing. 'I really love leather jackets,' says Jagger. 'It's one of the basic items you have to have. I find the problem with most of them is that they're designed for the look, not the comfort – a lot are cropped and fitted. But this one is made for every day of your life. It covers your waist and is big enough to be worn with a jumper or a hoodie underneath. And the pocket is specially designed to fit an iPhone. You wouldn't have to have a bag at all.'

This is a shame, since Mick Jagger and Jerry Hall's youngest daughter has also designed a solid little black-leather cross-body that is perfectly adapted to suit her peripatetic life as a supermodel, and her unexpectedly practical outlook. 'I wanted an easy-to-access bag for concerts,' she explains, modelling the bag's many practicalities for me in the Camberwell house where our shoot takes place on a blustery summer's day. 'It's easier to have something to wear cross-body; you want to have your hands

'Most leather
jackets are designed
for the look,
not the comfort.
This one is made
for every day of
your life'



Above: leather bag, £395, Mulberry Georgia May Jagger. Jacquard dress, £750, Mulberry. Left: bags, as before. Opposite: silk scarf, £95, Mulberry Georgia May Jagger. Silk shirt, £650, Mulberry

free. And then you keep it safe with the zipper towards you, so it's good for festivals or in the street. The flat bottom makes it look like a

rucksack and means you can fit an awful lot in.'

It's not all pared-back function, though. The jacket can be customised with a painted fox, bee or owl on the back, and each buyer can commission it with their own initials in white on the waistband. Furthermore, it has a jewel-bright lining in emerald, sapphire or magenta; the inspiration for this, as for the range of brightly coloured silk scarves that accompany the collection, was Jagger's new home. 'When you look at my Mulberry collection, it looks like it belongs in my house. All the walls are neutral but the furniture and lamps are bright pops of colour: it works on the clothes too, and I love it.'

The Mulberry Georgia May Jagger collection is available at Mulberry (www.mulberry.com).



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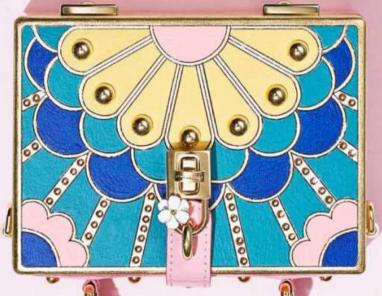


## ACCESSORIES

Edited by AVRIL MAIR







## PAST PERFECT

Our favourite Sixties-inspired pieces, with a dash of modernity

Photographs by PAUL ZAK

Styled by FLORRIE THOMAS





#### ACCESSORIES



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## FRESH PERSPECTIVE

Fashion gets a chic, feminine update for A/W 15, with layers of pale silk, textured knits and luxurious cashmere

Photographs by OLIVIA FROLICH
Styled by CHARLIE HARRINGTON

THIS PAGE: wool mix coat, £90, Next. Viscose blouse, £65, Tommy Hilfiger. Cashmere culottes, from a selection, Fabiana Filippi. Lace bra, £38, Intimissimi. Suede boots, £350, Karen Millen. Sterling silver and cubic zirconia ring, £119, Pandora. OPPOSITE: viscose dress, £2,650, Victoria Beckham. Crepe de Chine top, £945, Alexander McQueen. Gold-plated silver and pearl rings, from about £82 each, Jane Koenig











#### SHOP BAZAAR



THIS PAGE: silk mix top, £389, Zadig & Voltaire. Cashmere and silk rollneck, from a selection, Fabiana Filippi. Viscose trousers, £175, Leon Max. Suede mules, £650, Jimmy Choo. White gold and diamond bracelets, from £3,465 each, Fope. OPPOSITE: angora jumper, £230, Michael Michael Kors. Silk chiffon dress, £509, By Malene Birger. Calf-leather brogues, £200, DKNY. Silver and diamond bracelet, £300, Monica Vinader. See Stockists for details. Hair by Yumi Nakada-Dingle, using Shu Uemura Art of Hair. Make-up by Marie Thomsen at Agentur CPH. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel A/W 2015 and Body Excellence Hand Cream. Stylist's assistant: Lucy Kebbell. Model: Emma Champtaloup at Viva London

OLIVIA FROLICH

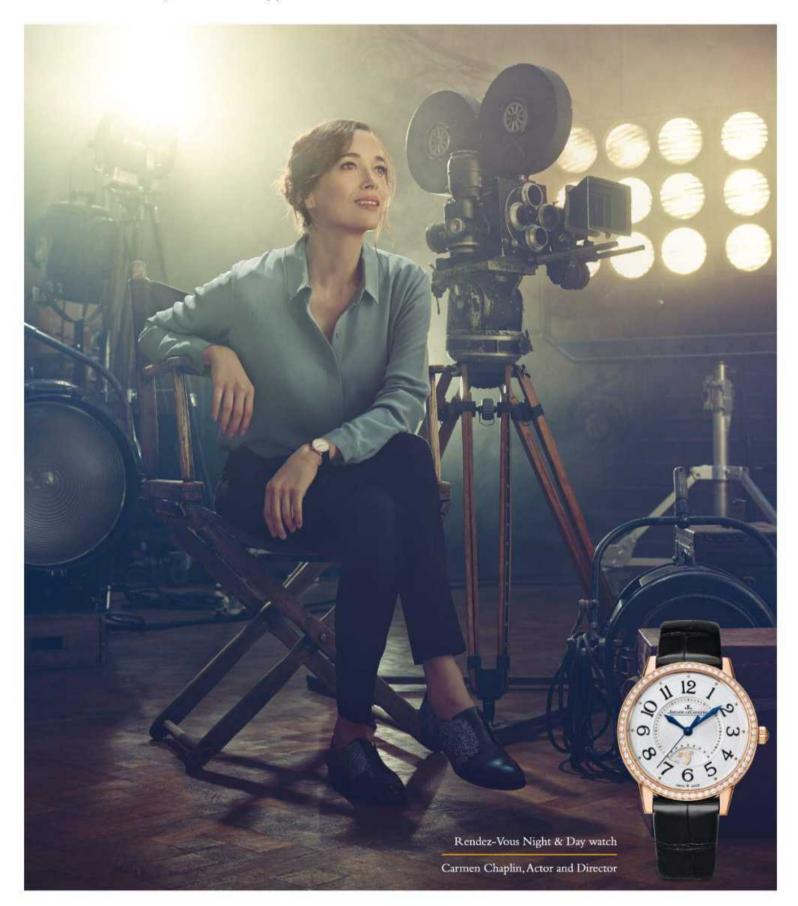


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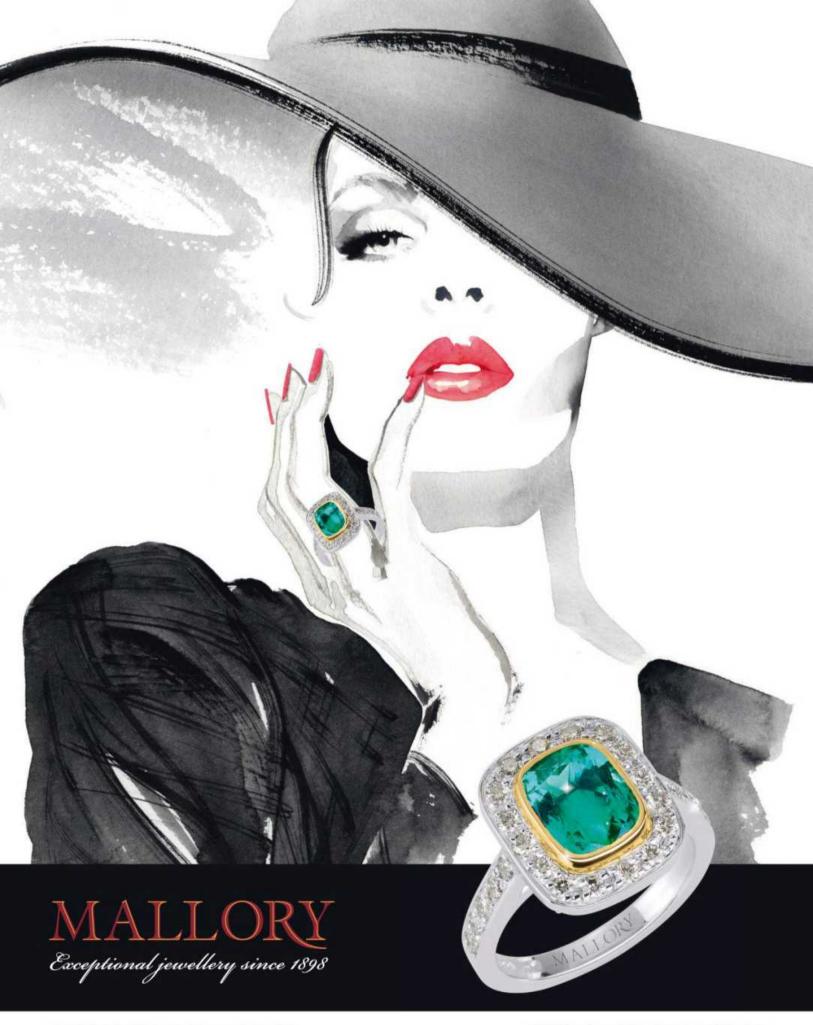
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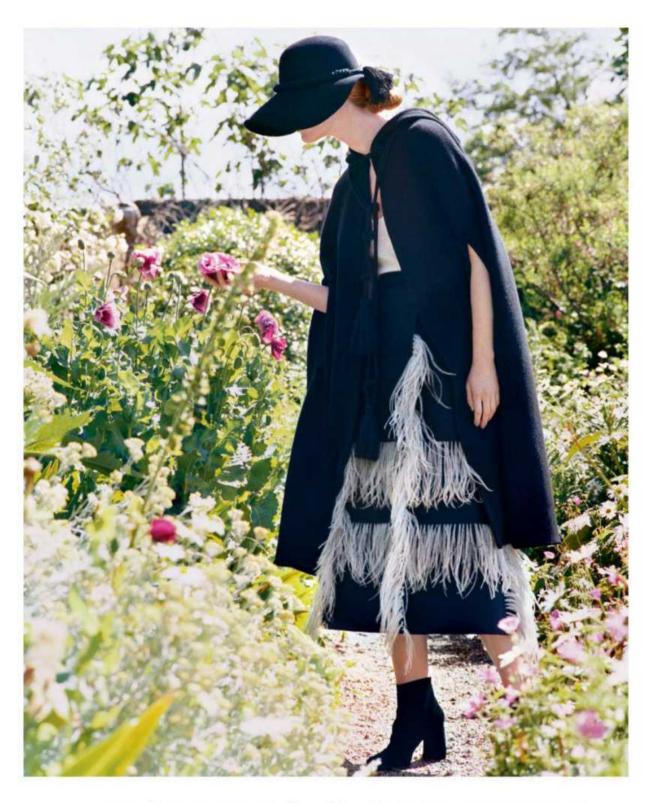












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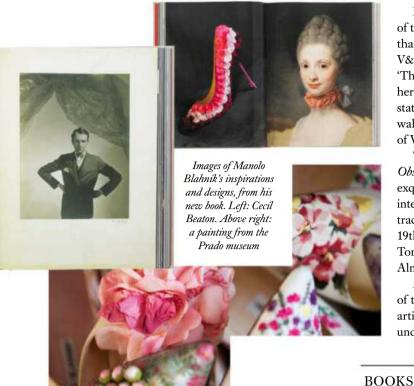
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# Edited by HELEN Black and white Manolo Blahniks, photographed for his new book Fleeting Gestures and Obsessions' HEART & SOLES Mary Beard on Manolo Blahnik's unique genius; Margaret Atwood's prescient futurism; India's history of fashion at the V&A; and a long-lost Stevie Smith poem is rediscovered

#### **TALKING POINTS**



BOOK

he Roman emperor Caligula
– among his other more
serious crimes – became
notorious for a pair of designer slippers made entirely of pearls that he
crushed as he walked around the
palace. Caligula was a man whose
reputation was inseparable from his
footwear; even his name was a reference to the miniature army boots
(caligae) in which his mother and
father had dressed him as a little boy,
to impress the Roman troops.

The story of the pearl slippers

nicely sums up some of the emperor's faults. He was ridiculously extravagant, and dangerously liable to confuse genders. No real Roman man would be seen dead in pearls, least of all on his feet. But the story also captures one of the enduring ambiguities of shoes: of all items of clothing, they are often the most ostentatious and precious; but at the same time they are what we subject to the most brutal treatment of all – bearing the whole of our weight, and repeatedly pounded against pavements considerably more rough than palace floors.

To put it another way, shoes are the one fashion item that ought to be, in practical terms, most safety-engineered – yet they are the closest to art pieces that clothing ever comes. A dress may be a fabulous creation, but take it off the human body and put it on a mannequin

in a museum and it becomes just that: a dress on a mannequin. Shoes, by contrast, can 'stand on their own' as objects of wonder, somewhere on the spectrum between decorative arts and architecture in miniature. As the V&A's exhibition 'Shoes: Pleasure and Pain' shows, from 15th-century platforms to modern trainers they look good in a museum case. A pair of Manolo Blahniks can be as wonderful on your mantelpiece as on your feet.

It is, in fact, Manolo Blahnik who has exploited those two aspects of the shoe – the practical and the inspirationally artistic – better than any other modern designer. He has no time for the 'pain' of the V&A show; despite his famously vertiginous heels, he once insisted: 'There is nothing charming about a woman who cannot walk in her shoes.' But his designs are also a bold celebration of their own status as objects of admiration and desire. If Manolos are made for walking, they are also made to reflect the long history and creativity of Western art and culture.

This is exactly what Blahnik's new book, *Fleeting Gestures and Obsessions*, underlines. Starring hundreds of magnificent shoes, exquisitely photographed, it also contains a series of essays and interviews that explore the sources of his inspiration across artistic traditions, from ancient Greece and his beloved Prado museum to 19th-century Sicily (one interview sets out on the trail of Giuseppe Tomasi di Lampedusa's *Il Gattopardo*) and the films of Pedro Almodóvar. It is a paean not just to shoes, but to shoes as *culture*.

And it is, of course, though Blahnik downplays it, a celebration of the art of the shoemaker – part engineer, part craftsman, part artistic creator. This is something that Caligula himself would have understood. One day the mad emperor was dressed up in the

costume of the god Jupiter, preening himself as if he were divine. He turned to ask a bystander how he thought he looked. 'A right idiot,' came the reply. For anyone else, such cheek would have meant an instant death sentence. But the man was a humble shoemaker. And it was because he was a shoemaker that the emperor let him off scot-free.

As Blahnik himself hints in the interviews in his book, it is as if those who make shoes have won the right to speak truth to power.

'Manolo Blahnik: Fleeting Gestures and Obsessions' (£90, Rizzoli) is published on 8 September. 'Shoes: Pleasure and Pain' is at the VSA until 31 January 2016.

# PRACTICAL MAGIC

Our most functional item of clothing is often also the most beautiful, thanks to generations of inspired shoemakers

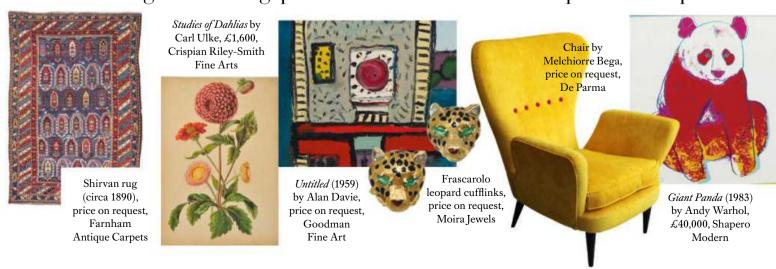
By MARY BEARD



MANOLO BLAHNIK



#### Searching for something special? Here are a few of the items up for sale at Lapada





n July I went to the Ivory Coast as an ambassador for Save the Children to support their No Child Born to Die campaign. Ilive in a very protected and safe bubble with my family, and when I spent a week travelling from village to village and saw the harsh reality for mothers and children, it was profoundly life-altering. Still in the shadow of the 2011 civil war, the Ivory Coast is bordered by countries ravaged by Ebola. The newborn mortality rate there is overwhelmingly high, and at least one woman dies every three hours from issues relating to pregnancy or child birth. That's where Save the Children helps, by supporting health facilities and mobile clinics.

The slums are particularly affected. We went to those near the

**CHARITY** 

#### CHILDHOOD DREAMS

KAREN ELSON visits mothers in the Ivory Coast to support Save the Children's healthcare campaign former capital, Abidjan, and for me, it was a sort of hell on Earth; no place for a child to grow up. It felt hopeless: there's only one road leading in and out, muddy and filled with rubbish. We were in a four-wheel drive, but even then the journey was treacherous, especially as it was monsoon season. Women walk down tracks like these when they're in labour to reach a hospital or any sort of healthcare. Sometimes they don't make it in time, and after walking for hours, they give birth alone at the side of the road.

It was there I met Edwige. She was 24 and had lost three children to malaria, all before they were three months old. She

explained that it was difficult to raise a child in the slums: there was no clean water nearby (she'd wake at 3am to fetch water) and she couldn't leave her house after 6pm for fear of violence or rape. Tears formed as she spoke; she was also looking after her five-year-old nephew because her sister passed away on Mother's Day. If Edwige had been able to get medicine at the first signs of sickness, it could have been a game-changer.

But then I went to the Gonate clinic near Daloa, which is funded and supported by Save the Children. It was such a different environment, clean and efficient, and 25 per cent of the local children had been vaccinated for polio and measles, thanks to a programme started by the charity. There I met Fatoumata, who had five children, all still alive. Community workers who came into the village had advised her to give

birth to her fifth child at the Gonate clinic (she'd previously given birth on the floor of her home). She was comforted by the after-care both she and her child received. This involvement from Save the Children, which educates women on the options available, is life-changing for those who live in an environment where preventable illnesses such as anaemia, mumps and diarrhoea can kill.

When I came home to Nashville, the images of women and their sick children haunted me. But the beauty of childhood is that children are naturally joyful creatures. I want to savour the smiles on their faces and, together with Save the Children, give them a chance to see their transformation to adulthood, wherever they are.

 $For {\it more information, visit www.harpersbazaar.co.uk/KarenElsonDiary}.$ 



Above and below:

the Ivory Coast.

Karen Elson with local

beneficiaries of Save the Children's work in

Above: children in the

slums of Abidjan. Top

right: the road leading into the slums





n hour before I'm due to speak to Margaret Atwood, an email arrives in my inbox. It's from the crowd-funding website Indiegogo, advertising 'Micro Drone 3.0'. The size of a hummingbird, it's 'small, smart, customisable, and streams HD footage to your phone. Be among the first to get your very own drone!'

It seems like something straight out of *MaddAddam*, Atwood's trilogy set in a world damaged by ecological disaster and filled with organisms dramatically

altered by genetic engineering. But Atwood isn't surprised by the drone: her worlds are not 'science fiction' but speculative fiction – nothing she creates isn't, theoretically, already possible. 'A totally personalised drone,' she says, in her cool Canadian tones, when I tell her about the Indiegogo scheme. 'The size of a hummingbird – that's the scary thing. But they're working on the thing I put into *MaddAddam*: the cyborg bees. You implant a chip into a developing bee, then the bee grows around the chip and no one can tell the difference.'

But the background for her new novel, *The Heart Goes Last*, is of a different order. Here the world she has created has been thrown off kilter by an economic collapse inspired by the one in 2008 – which happened to be the year she published a prescient series of essays, *Payback: Debt and the Shadow Side of Wealth*. Plenty of people lost their houses, 'and various portions of the upper eastern part of the United States just went belly up', she says. And so we find her protagonists, stolid Stan and hopeful Charmaine, living in their car, trying to fend off attackers even more desperate than they are.

They jump at the chance to live in a place called Consilience – or rather, Consilience/Positron; for the place is both model village and

prison. The catch is that residents spend one month in idyllic suburban homes, and one month behind bars; while they're in jail, their 'alternates' live in the house, and vice versa. And this too is an idea arising from the real world: in the United States, 724 people out of every 100,000 are in prison – the highest proportion, by a long way, in the world. (In the UK the figure is 145 per 100,000.) Atwood's gift is to take what's already out there and nudge it to the next level.

'I thought, why not go all the way, and make prison a fullemployment scheme? If that's what it's going to be. After all: if it is true that the major industries in some [American] towns are the prisons; if it is true that if they were to close, then everybody would be out of work; and if it is true that Louisiana, for instance, has a for-profit prison scheme, which depends for its profitability on

being full; and if indeed one goes back to the Australian penal colony, they shipped off a bunch of men for house-breaking, and then found they were quite rowdy; and so decided it would probably settle them down to have some women – but what could you send women out for? They didn't do any housebreaking – so they had to lower the bar. They were looking for people to ship, in other words,' she says evenly. And so the world of Consilience – the lovely homes – and Positron – the prison – came into being.

Atwood's visions have endured. It's 30 years since the publication of *The Handmaid's Tale*, her landmark novel of an alternate universe in which women's bodies are wholly commodified; and yet it seems to be even more relevant to

the present day. And sure enough, a graphic-novel adaptation is slated for release in 2017, with illustrations by the Canadian artist Renee Nault.

Atwood's energy is astonishing. *The Heart Goes Last* is all at once thrilling, funny, grim – and shockingly convincing. Its author is well into her seventies now, but that's somehow hard to believe. Her life is a whirl of travel and new projects, with vibrant engagement with her readers via Twitter (she has well over 800,000 followers now) and story-sharing sites like Wattpad. (*The Heart Goes Last* began life as a serial on a now-defunct longform site called Byliner.)

The director Darren Aronofsky is moving forward with his HBO adaptation of *MaddAddam* – Atwood is about to get her first sight of the pilot script, she tells me.

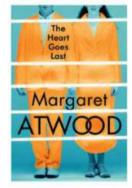
I remark that *The Heart Goes Last*, with its fast pace, intriguing characters and a mystery at its centre, would surely be adaptable to the screen. 'Other people are sharing that view,' she says, sounding modestly pleased. So watch this space. Margaret Atwood is a heroine for our times; author, activist, artist. But my time with her is up today, and no wonder – she's got so very much to do.

'The Heart Goes Last' by Margaret Atwood (£18.99, Bloomsbury) is published on 24 September.

FORWARD THINKER

The writer Margaret Atwood is famed for her visions of the future. In her latest novel, she brings yet another new world to life

By ERICA WAGNER







Left: Louise
Dahl-Wolfe
photographing
a model for
Harper's Bazaar
in 1947

BOOKS

#### LIFE THROUGH A LENS

The heroine and narrator of William Boyd's latest novel, Sweet Caress, is Amory Clay, a photographer whose cradle-to-grave journey spans the most turbulent period of the 20th century. 'Particularly in Europe in the 1920s and 1930s, there were masses

of women photographers who all seemed to live fascinating, rackety lives, most of them forgotten now,' says Boyd. He cites Louise Dahl-Wolfe, who spent more than 20 years photographing for Harper's Bazaar, and Gerda Taro, who fled Hitler's Germany to capture the front lines of the Spanish Civil War. 'If Taro hadn't died she would be up there with Robert Capa,' Boyd says. He mentions Dickey Chapelle too - an American who worked as a war photographer for two decades before she was killed in Vietnam on assignment with the US Marines. 'I pinched some aspects of her life for Amory,' Boyd says. 'She always wore pearl earrings with her fatigues, and I give Amory a pair

of little gold hoops when she goes to Vietnam.' ERICA WAGNER 'Sweet Caress' by William Boyd (£18.99, Bloomsbury) is out now.



Above: Gerda Taro, photographed by Robert Capa in 1936 POETRY

#### LOST AND FOUND

A brilliant poem by Stevie Smith is published here for the first time, 76 years after it was bought by *Bazaar* 

By WILL MAY Illustration by JESSICA MAY UNDERWOOD

Harper's Bazaar's visionary fiction editor George Davis is sometimes remembered for setting up house with WH Auden, Benjamin Britten and Carson McCullers in 1940s Brooklyn. Yet he also introduced the decidedly English voice of Stevie Smith to an international audience.

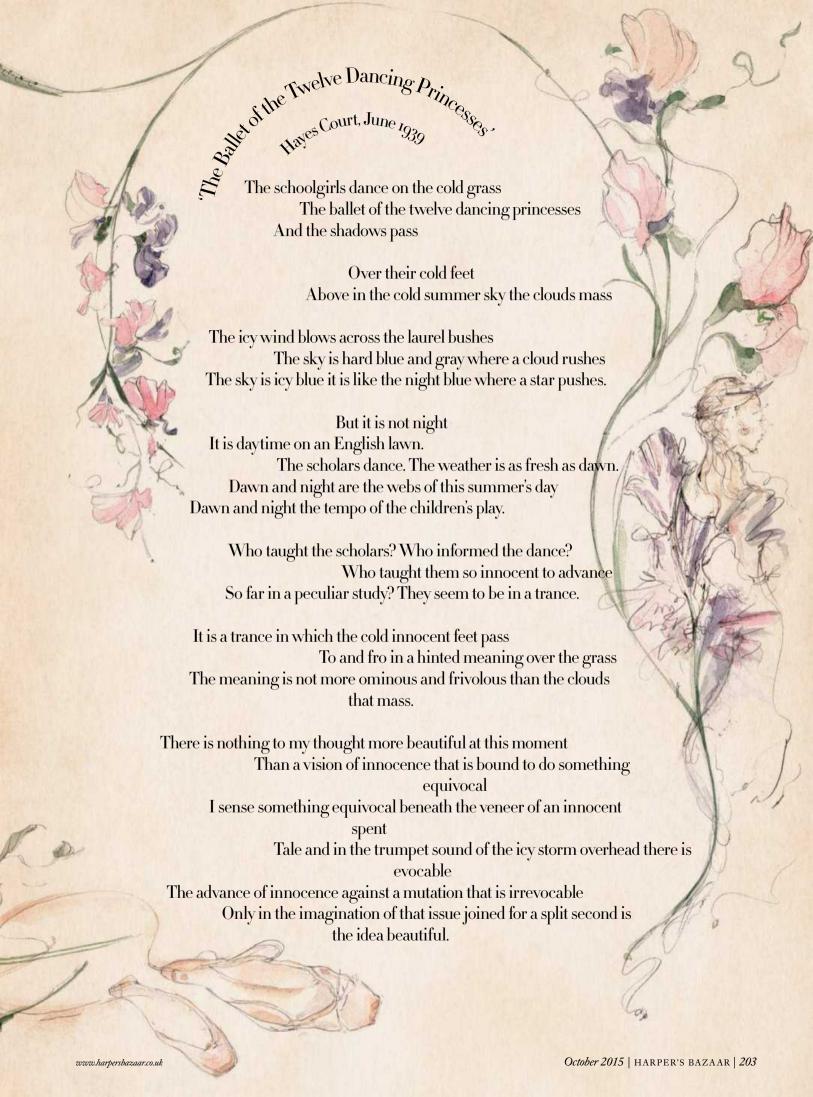
This haunting poem was among several he bought the rights for, but he left *Bazaar* before it could be published; 76 years later, we've put that right.

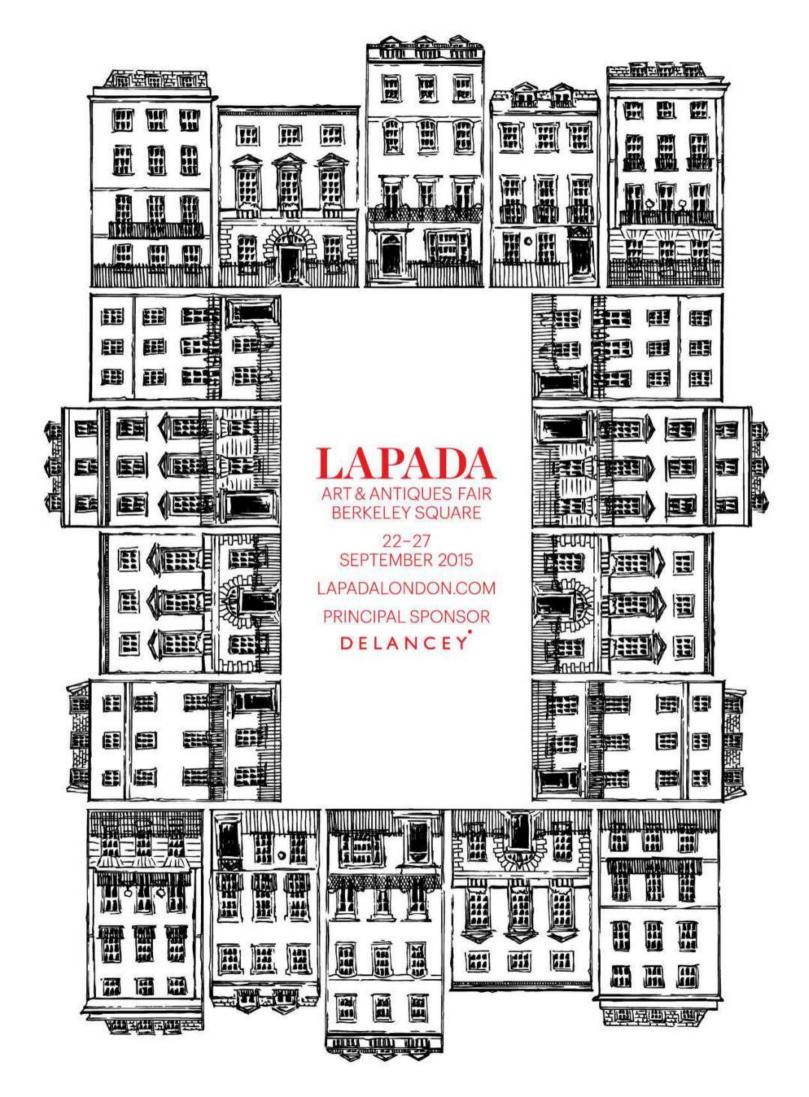
In 1939, Stevie Smith attended a concert at Hayes Court, the elite boarding school for girls in Kent; this poem is the result. Their ballet performance promises an innocent diversion, but the certainty of war hangs heavy in the air. The girls' discipline suddenly looks ominous to the poet, who half-rhymes 'beautiful' with 'equivocal'. The perfection of their dance condemns art to discipline; the ensemble of their bodies suggests an army. It is a poem of only 'hinted meaning', but this gathers pace in the final stanza like glowering clouds.

A few months later, the school was evacuated.

'The Collected Poems & Drawings of Stevie Smith', edited by Will May (£35, Faber & Faber), is published on 1 October.







# BAZ AT WORK

Edited by SASHA SLATER



## MOTHER KNOWS BEST

Take a year off or be back at your desk after a few weeks?

Flexible working hours and in-house nurseries are changing the way women view maternity leave

By LYDIA SLATER

hen the film and music-video director Kinga Burza had her first baby, she planned to take nine months maternity leave before returning to work. 'But when Echo was three and a half months old, I got a call from my rep saying, "Lana Del Rey really wants to work with you," she explains. 'I'd always wanted to work with her, but I was breastfeeding, and Echo was too young to be left – she wasn't sleeping through.' So Burza flew her husband and baby to LA with her.

'Lana was fine with it,' she says. 'It was the craziest shoot, so busy and intense, but once we were close to wrapping, I even found myself breastfeeding while shooting one of the final scenes.'

The stylist Leith Clark tells a similar story. 'I did a shoot for *Bazaar* when Astrid was just five weeks old,' she says. 'I've brought her to work on probably 30 shoots since, and nobody has been negative or unwelcoming. I probably used to start the day prepared for someone to be not supportive – who had a "photo-shoots are not a place for a baby" mentality – but no one has been that way at all. I love my job and I didn't want to take time off but at the same time I want to be with my baby. I love her being part of the day, and I think a creative environment has been wonderful for her. I'm happy to see her so confident and happy, and to take her to all of the strange and beautiful places we get to go to.'

'I was working in bed a day after giving birth,' says Gosia Piatek, the creative director of the ecofashion brand Kowtow Clothing, and mother of a one-year-old son. 'A lot of people would think, "Oh, poor her", but actually it was just what I had to do.' Her sympathy is reserved for her friends who are returning to full-time work after a year's absence on maternity leave. 'That's going to be such a shock to the system. My schedule is a lot more flexible.'

These women are at the vanguard of a new way of working. Rather than choosing between a fulfilling career or a family life, they have thrown out the rule book and are mixing the two, while their colleagues and employers are increasingly willing to accommodate them. Combining babies and the workplace is, of course, a well-worn trope of Hollywood film comedy, and there is no denying the destructive potential of a full nappy, a toddler

the day preshoto-shoots een that way tat the same to of the day, erful for her. ake her to all

From top: a photograph for Bazaar, styled by Leith Clark. Astrid on her first shoot at five weeks old, with Clark and the butterfly props.

Right: another shot styled by Clark for Bazaar

# I found myself while smoothing while

armed with a box of crayons, or a hysterical

ised that softening the boundaries between

family and professional life, rather than forcing

women to prioritise one over the other, can reap

rich rewards when it comes to retention of their

highly trained staff. Sheryl Sandberg, the COO

of Facebook and author of the book Lean In, a

call to women to aim for the top of the career

ladder, is a strong advocate of workplace flexi-

bility and the need for accessible childcare and

parental-leave policies. She practises what she

preaches, having long made it a point of princi-

ple to leave the office by 5.30pm every day to

opened a nursery in her own office. 'Seeing

how motivated and committed the mothers on

my team were after returning from maternity

leave and being able to set up their babies in the nursery has only

solidified my belief that every company should consider this

Rachel Zoe, the celebrity stylist, recently

Increasingly, however, employers have real-

infant at a board meeting.

WORKING **MOTHERS: THE RULES** 

GIVE UP GUILT We all feel it, but it's a waste of energy.

ASK FOR WHAT YOU WANT Don't worry about whether it's been done before.

BE HONEST If you're leaving early to go to the nativity play, say so and don't apologise.

sometimes work will have to take priority.

**DON'T BE A 'MATERNAL GATEKEEPER'** Getting your partner to do more parenting and housework means giving up control of how they tackle

#### **ABANDON PERFECTION**

Nobody can have it all, but you might prefer a fulfilling career to a tidy house.

BE PREPARED... and remember to prepare others too, if you're bringing your baby with you.

TAKE SOME TIME FOR YOURSELF... although it's a lot easier said than done.

BE FLEXIBLE Accept that

those tasks.

Goldman Sachs has had an on-site crèche in its London offices since 2003, looking after up to 48 children aged between

From far left: a story for Bazaar, styled by Clark. Astrid's tiny shoes lined up with those for a shoot. Kinga Burza and her

daughter Echo. Bottom:

Clark and Astrid on set

with the photographer

Erik Madigan Heck

three months and 11 years. Free access is offered as a perk: each member of staff is given 20 days' emergency back-up care per child; and women returning after maternity leave are also offered four weeks' childcare at the crèche to assist their transition back into the workplace.

'In 2010, a number

of senior women requested full-time childcare places,' says Sally Boyle, a partner and head of the company's human capital management department. 'Some people have very early starts. If you have to get in for 6.30am for the start of trading, it can be hard to find a nanny who's prepared to arrive that early. So we created more space. Now we have full-time spaces available, subsidised by the company, which we offer on a case-by-case basis to people who have the most need for it - such as single parents, or people who start very early in the morning.' In all, 22 per cent of the workforce is using the nursery, which is run by Bright Horizons, a childcare group that manages 49 workplace nurseries for companies including Jaguar Land Rover.

'My son has been in the nursery since he was six months old and he's nearly three now,' says a female managing director at Goldman Sachs. 'Having that consistency of knowing he's in the building and being able to see him at lunchtime is a huge factor in how I view my relationship with my employer. It enabled me to come back to work earlier than I would have otherwise. I don't feel guilty about leaving him with a nanny, or miles away from the office. If he falls over or he's not feeling well, I can be down there in minutes, and that's great for both of us. For him, my office is his second home.'

She has half an hour a day booked into her diary to go and give him his milk. 'It's a total escape, a completely different environment, and it's absolutely lovely if I've been coping with stressful meetings. At the same time, after half an hour, I'm

grateful to get back to the calm order of my office!' Her son is due to start nursery school in September, 'and I've already booked him in here for the October half term'.

'I really think it's the way to go to be able to offer this kind of facility,' says Sally Boyle. 'Given the demographics, we're all going to be working longer. To be able to combine the workplace with your family in a way that's not total separation must be the future.'



have dinner with her children.





Sasha Slater reveals why a healthy economy needs a wealthy female workforce

avid Cameron has sometimes appeared to condescend to women. Playing to the gallery at the House of Commons, he once told the Labour MP Angela Eagle to 'calm down, dear', prompting whoops from his own benches and general tutting everywhere else. Times have changed, and this past July the Prime Minister suddenly seemed to adopt a more feminist agenda. At a speech to business leaders, he said with rare energy: 'A woman still earns just 80p for every £1 earned by a man. That is a scandal.' So at least he now seems to be making the right noises about fairness. And he's not alone. Worldwide, governments are seeking the grail of economic growth and are eventually realising that they won't reach the prosperity they crave if they don't support their female workforce. We are, at last, being seen as an untapped resource - the keys to a golden future. And we don't have to pretend to behave like men in the workplace to be valued any more.

Foremost among the people spreading this message is Tina Fordham, the managing director and chief global political analyst at Citi. 'Childcare, elder care, healthcare... these aren't women's issues, they're human issues,' she says passionately. Fordham has been named one of the 100 Most Influential Women in Finance

and one of the 19 Best Economists on Wall Street and is stratospherically high-powered. How reassuring, then, that when we meet for breakfast at a busy Soho restaurant, she's using the time between appointments to shop online for a new-season Preen dress: she doesn't see the smallest conflict between an expertise in finance and an interest in fashion.

She is also producing evidence that will force the government to wake up to the fact that growth these days has to come from promoting and encouraging women into the world of work. And not just getting them into the office, but keeping them there. 'Which means making sure they're happy,' she says drily. 'Many firms have 50 per cent female intake but women just don't make it to board level. At Citi, 98 per cent of women who leave to have a baby return to work afterwards, so they do come back. But then something happens: they stop enjoying it. Even the women who haven't got families. And a huge percentage of senior women leave. I call it "the missing middle".'

But how to stop these high fliers from finding that ambition withers just when they're at the height of their powers? David Cameron has announced that from next year companies with more than 250 employees will be forced to reveal what the pay gap between male and female staff really is. Hopefully this will shame

unfair organisations into redressing the balance. But the most important thing, clearly, is to find something you enjoy doing so much that, despite all the compromises, you'd rather do it than not. And that, as I know all too well, takes absolutely years of trial and error. I spent 15 years working in newspapers, kidding myself that I loved the buzz, all the while feeling overwhelmed by the demands of managing a team of 25 journalists (which my former boss Veronica Wadley always said was like herding cats), and becoming a mother to two children. When I finally made the switch to *Bazaar*,



I realised what it really means to love your work and value your colleagues while still creating space for family.

Fordham, for one, is not about to quit any time soon. A single mother of two young girls, she has soared professionally because she loves what she does and because her daughters are proud of her. She puts her success down to 'becoming expert in something [in this case, women as an economic force] that nobody else knows anything about. And not being afraid to speak up and say what I think. Though of course,' she adds thoughtfully, 'you have to get into a position where it's appropriate for you to do that. But I'm not afraid to disagree with a boardroom full of men.' As for WGHS4 people-pleasing and managing up, the clichéd female

routes to success: 'I call them short-sighted. What happens when your boss leaves? You should be building

relationships across your company.'

Fordham is based in London, and the UK's record in terms of women in the workplace isn't too shabby. Britain is ninth in the world for economic power wielded by women though that equates to only 23.5 per cent of boardroom places being filled by women. But other countries, particularly in the Far East, have a much bigger problem. So much so that the Prime Minister of Japan has placed 'womenomics' at the heart of his reforms. 'Asian culture in business is very male,' agrees Younghee Lee, the executive vice president of global marketing for Samsung Electronics' mobile division. She is based in South Korea but manages a team of over 1,000 employees around the world, including in London. In a bright, slick meeting-room at the Samsung UK headquarters just by St Paul's, she explains how she coped with moving from the L'Oréal cosmetics firm - where she had female peers - to the technology giant, where she

was the first female vice president in the company's mobile division. 'It was a big challenge. In South Korea, China, Singapore, young women are entering the elite jobs, the professions, as doctors and lawyers. But they aren't so prominent in the militantly male world of technology,' she says. Lee estimates that the Samsung workforce of over 300,000 employees globally is 49 per cent women, but only four per cent of the executives are female.

'But that is changing,' she says. 'Samsung now has a daycare centre in the office, gives women two years' maternity leave and offers sabbaticals to all its employees. The position of women is becoming more and more powerful.

Powerful not only as generators of wealth - though in Britain 67.2 per cent of women aged 16 to 64 work – but also as consumers,

which is obviously of tremendous relevance to Lee, since whether they are earning the money or not, women are at the centre of decision-making about all the big purchases a family or couple make. So every company that sells to consumers urgently needs to have people in positions of power who are able to communicate effectively with female consumers... and that means women. I am not an engineer,' says Lee. 'I don't understand technology as a male engineer does. But I bring consumer understanding. I think the way our customers think, and I bridge the gap between the product and the person who's buying it. We now see technology

the same way as we see fashion or handbags. It's part of our lifestyle.'

> Ah yes, handbags. For not only does our craving for leather goods help fuel the luxury-fashion market, it also defines what's happening in it and in the economy as a whole. Dr Philippa Malmgren, a former adviser to the US President and former deputy head of global strategy at UBS, observes in her new book, Signals:

The Breakdown of the Social Contract and the Rise of Geopolitics, that: 'When the economy's booming, women have enough cash to indulge in something that has no meaning to men: handbags. But after the financial crisis, when they became more aware of looking after their financial future, they stopped buying so many bags and turned to shoes instead, which are something men often get real pleasure from.' I am not sure I agree with her. Some research says heel heights in recessions are lower than they are in boom times, when taxis are an option. But other surveys say that a frivolous high heel is the last escapist fantasy we hold onto in a downturn.

I should point out here that when we met in the Assouline bookshop on Piccadilly, Malmgren came in wearing trainers but with a towering pair of Louboutins to slip on for our conversation. When the going gets tough, the tough go shopping, indeed - but only for certain things. Watching how women consume and being able to draw intelligent conclusions from it is one key to financial superstardom. And female economists are far better observ-

ers and analysts of this than their male peers. For one thing, they understand the tremendous extra burdens women place on themselves regardless of the demands of their career. Fordham says that we work an extra 20 unpaid hours a week compared with an equivalent man. 'It's looking after our parents, or buying presents for our kid's teacher. That's what society is and we choose to do that. I know I do.' Fordham, who has just written a report on women in the economy called Global Growth Generators, doesn't argue that women should be paid for all the hours of childcare and cooking we do, but she does point out that any country that wants economic growth and yet puts barriers in the way of women joining the world of work is shooting itself in the foot.

In the meantime, high fliers like Malmgren, Fordham and Lee will go on shopping for fabulous dresses in between meetings, and changing the dial for other women in the workplace all the while.

120mm Above: does an economic boom result in rising heels? The choice is yours in

these Jimmy Choos

10mm

50mm

85mm

100mm

#### VITAL STATISTICS

Our survey reveals the make-up of the modern Bazaar woman Compiled by LUCY HALFHEAD

The *Bazaar* reader has an average age of 41.

Over **80%** are working full time, and none identify as full-time housewives.

Nearly **30%** of *Bazaar* readers earn more than their partners.

**Eight in 10** take business trips – on average 8.5 trips every year.

25% of *Bazaar* readers earn over £100,000 a year, compared to the average working UK female, who earns £17,906.

Bazaar readers are hugely entrepreneurial: **40%** have already set up their own businesses.

When dressing for work, over **95%** of *Bazaar* readers agree that the right outfit can take their confidence levels from OK to very high.

**Seven in 10** have people that report into them at work, with an average team size of 15 people.

Over **90%** cite reading, learning and keeping up to date with current affairs as an important lifestyle choice.

Over **one in five**Bazaar readers sit
on a board,
compared to
around 1% of
working UK females.

Nearly **60%** consider themselves to be a feminist.

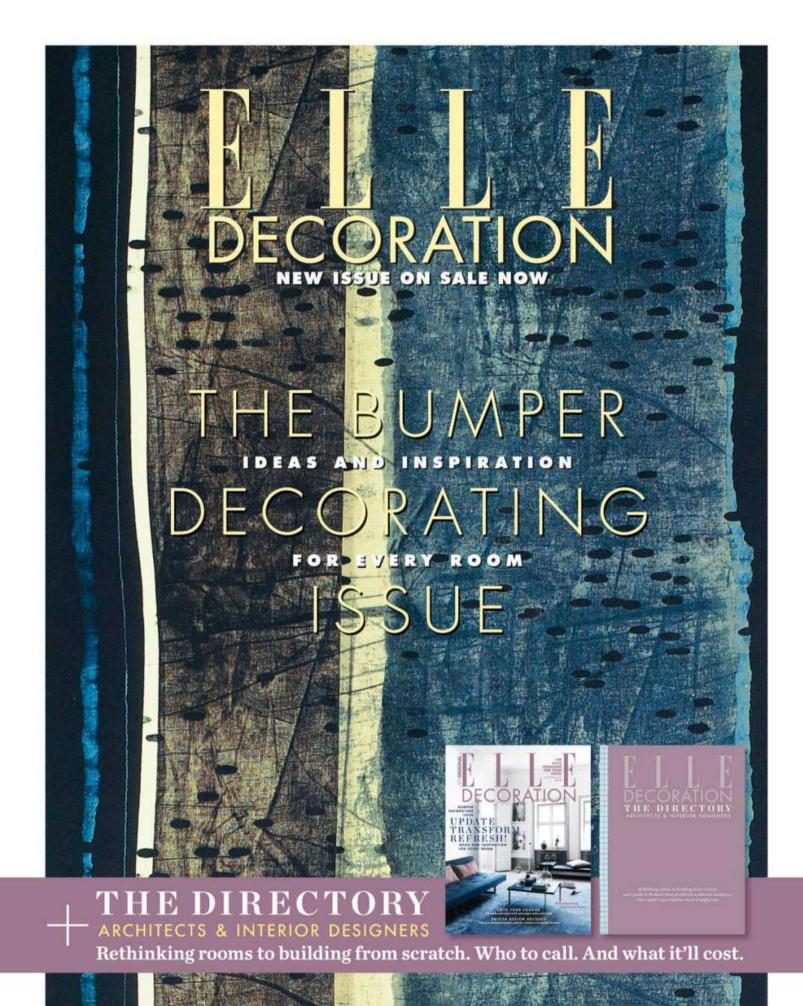
Nearly 90% say that they feel supported by other women in the workplace and that they actively try to support other working women as well.

Over **80%** feel that what they wear to work is an important part of how they define their identity, and 50% believe it's easier to dress in a more individual way the higher up the ladder you get.

Almost half of Bazaar readers invest more in their working wardrobe than their home wardrobe. 78% say that designer brands fulfil their working-wardrobe requirements, while 13% spend more than £5,000 a year on their working wardrobe specifically.

The survey was based on responses from 974 Bazaar readers.

PHOTOGRAPH: DIMA HOHLOV



#### **HOROSCOPES**

#### The future revealed: your essential guide to OCTOBER By PETER WATSON

#### LIBRA

24 September - 23 October

Smile to yourself as others place importance on an issue you think trivial. Then accept that there are those whose values are very different from your own. There's much to be learned from trying to see things from the perspective of people whose paths rarely cross yours. They'll be intrigued by what you can teach them, too. MOTTO OF THE MONTH Who knows most speaks least.

#### SCORPIO

24 October - 22 November

By being conscientious, you've made a success of potential disaster areas. But don't be surprised if others suggest you could have done better. As the Sun challenges Uranus, a tactless remark mustn't leave you feeling angry. Better to put your energy into what you hope for in the future than what's gone wrong in the past. Let go.

MOTTO OF THE MONTH A little too late is much too late.

#### **SAGITTARIUS**

23 November - 21 December

Suddenly you'll realise there's more within your grasp than usual. While working out how to go about getting it, you'll decide you need to have a special touch. Make sure that as you strive to produce a rare skill, you don't alienate those who often feel eclipsed by your ability to rise to the occasion. Modesty sometimes wins. MOTTO OF THE MONTH Everyone can find fault, few can do better.

#### **CAPRICORN**

22 December - 20 January

Be kind to yourself and refuse to let the pressures of the outside world get to you. True, you crave a fresh start within one particular area. But why does everything have to be done at breakneck speed? Calm down and accept that things sometimes have to unfold in their own good time. Few will disagree with you. MOTTO OF THE MONTH *Measure twice because you only cut once.* 

#### **AQUARIUS**

21 January - 19 February

Dig deep and come up with a masterplan so that you and a partner or colleague can capitalise on shared resources. Remember that with Jupiter allied to Pluto you could over-connect to something before it's been tried and tested. An optimistic approach is good, provided you keep a close watch on profit margins and timetables. MOTTO OF THE MONTH *A gentle word can open an iron gate*.

#### **PISCES**

20 February - 20 March

Try not to panic as you're singled out and encouraged to perform within a circle in which you often feel intimidated. This could be the point when you let everyone see you can hold your own and that you're certainly not willing to be perceived as inadequate. At last you are entering into a truly innovative phase. Enjoy. MOTTO OF THE MONTH *To be truly bright, you must shine alone.* 

#### ARIES

21 March - 20 April

Although you'll enjoy intimate discussions with someone close, you'll be expected to perform on the work or financial front. If your loyalties are divided, nobody will be happy with the outcome – least of all you. Encourage everyone to be patient and wait their turn. You can't be in different places at the same time. Nobody can. MOTTO OF THE MONTH *Anger is one letter short of danger*.

#### **TAURUS**

21 April - 21 May

It's time to rethink an area of responsibility that's unworkable. By mid-October you'll see evidence to suggest that this process cannot be delayed any longer. Plan your strategy and inform those involved of exactly what you intend to do and when you'll be making a start. You're likely to be given much more support than you expect. MOTTO OF THE MONTH *Opportunities rarely come with instructions*.

#### **GEMINI**

22 May - 21 June

Others may question your judgement regarding joint finances or some extravagant entertainment. But a Sun–Pluto dispute mustn't force you to defend yourself too heavily. Those involved know they're in the wrong. Be reasonable and, when it comes to it, don't force them to eat too much humble pie. Better to let them off lightly. MOTTO OF THE MONTH Be sure you can swim before you burn the bridge.

#### **CANCER**

22 June - 23 July

Minor arguments in the home or family will become unavoidable. Your challenge will be to prevent anyone being so rude and hostile that they cause a deep and long-lasting rift. Let your sixth sense alert you to one particular scenario that has the potential to create quite a bloody battlefield. It's to be avoided at all costs.

MOTTO OF THE MONTH If you're healthy, you're wealthy.

#### LEO

24 July - 23 August

Having had to pick your way through choppy waters, you'll crave peace and quiet. As Mercury's retrograde phase ends, difficult individuals should own up to their part in what's been going wrong. When everybody's on the same side again, you'll start coming up with plans and schemes that could benefit all concerned.

MOTTO OF THE MONTH Apathy is the glove into which evil slips its hand.

#### VIRGO

24 August - 23 September

Financial or work-related crises needn't wreck your life. Point out to those involved exactly where they've gone wrong and how to avoid doing so in the future. You're about to be given new insights into an area that's often proved difficult. You and one or two others will benefit enormously by aiming for the same goals and outcomes. MOTTO OF THE MONTH Be of use, but refuse to be used.

For an in-depth personal reading, visit www.harpersbazaar.co.uk/horoscopes.

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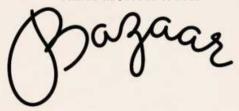


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NEXT MONTH WITH



Explore the best of the creative world with *Harper's Bazaar Art*FREE WITH THE NOVEMBER ISSUE
ON SALE 1 OCTOBER



This month is a blend of fashion and fantasy as we revel in the fairy-tale looks of the new season,

discuss the finale of the Downton dream with Michelle Dockery,

talk to Karl Lagerfeld about his 50 years at Fendi and search for the elusive spirit of Chanel in her Paris hideaway







Benjamin Disraeli's first words on seeing Highclere were reportedly 'How scenical! How scenical!' and he could in no way be accused of overstatement: even with clouds hanging over the deer park, casting shadows across its dramatic façade, the Hampshire castle looks like a postcard-perfect stately home. This it is, of course, with its elaborate turrets and ambitious scale – Charles Barry rebuilt Highclere

shortly after completing work on the Palace of Westminster, and it remains one of the country's most celebrated houses. For approximately 120 million people in 220 territories, however, it is England's *only* house of note, surpassing even Buckingham Palace in terms of fame; it has been home to the Carnarvon family since 1679 and is now reinvented as Downton Abbey, global symbol of a more gracious era and the televisual equivalent of crack cocaine.

'It's like a character in its own right,' says Michelle Dockery as we crunch up a gravel drive that leads from an untidy huddle of caravans in the Capability Brown grounds towards the grand sweep of the house itself. 'I'll miss it.' On an overcast midsummer afternoon, the 33-year-old – Lady Mary, in case

you somehow avoided the past six years of popular culture, eldest daughter of the aristocratic Crawley family who inhabit this fictional space, and consequently one of the best-known British actresses in the world, with Golden Globe and Emmy nominations to boot – is out of costume, in skinny jeans and ballet pumps. 'People don't like to see me in modern clothes,' she says apologetically. 'It ruins the fantasy.' She has finished filming for the day (a church was involved, as well as Tom Branson, former chauffeur and Lady Sybil's widower) and is counting down the hours until she leaves here for ever. It's the final series of *Downton Abbey* – season six – and although there's a Christmas special and talk of a film spin-off ('We'll see,' says Dockery, circumspectly), this seems to be the end for the beloved costume drama. 'It will be strange,' she says. 'I don't really know how I feel about it yet. Of course, I'll be sad. Devastated on the last day, probably. But I'm also ready for it to finish. It's time to go.'

'Of course, I'll be sad. But I'm also ready for *Downton Abbey* to finish. It's time to go'

When Michelle Dockery first signed up to the show - elegant and eloquent but otherwise delightfully ordinary, from a close workingclass Essex family, without any of the entitlement her character embodies - she had just completed a stint at the National Theatre after training at Guildhall School of Music & Drama. Nothing could possibly have prepared her for what would come next. Nowadays, it seems everyone is completely obsessed with this house and the characters who inhabit it, upstairs, downstairs or in a lady's chamber: the social hierarchy, the moral codes and manners, the allure of privilege and a way of life that seems better, somehow, more solid and certain. It even inspired Ralph Lauren's A/W 12 womenswear collection - and who knows how to create a gilded fantasy better than he? Such is the fervour of fans that the taxi driver who picks me up at Newbury station first asks if I have permission to visit, passing over a letter from the Highclere estate office requesting that nobody is brought to the house on days when it's

closed to the public. 'American tourists are the worst,' he grumbles. 'They won't take no for an answer.'

'At the start, we had no idea where it would go and how people would respond,' says Dockery. 'I signed up for three series and there was definitely a moment when I considered not coming back for the fourth. We all had that option, and I'm glad I didn't take it. When we're here, it's like nothing has changed: I'm in my trailer, I get dressed, I go up to the house, I do acting and then I go home. The other side of it is completely different - the recognition, the awards seasons, the red carpets. I've finally realised that that stuff can be fun if you embrace it all, whereas initially I would get really nervous. I can be guite shy and I didn't want to do

anything except the acting. I found talking about myself especially difficult. But you learn that you don't have to talk about your private life; you don't have to please everyone. I've changed as a person in the last six years. I've grown up. It has really changed my life.'

After a tantalisingly brief tour of the house, Dockery jokes easily with the production crew while we watch Hugh Bonneville and









Elizabeth McGovern, aka the Earl and Countess of Grantham, running through a scene in the library before filming resumes (for regular viewers anxious to know what the next series holds, I can exclusively reveal that Mrs Patmore's B&B is suffering some financial difficulty and there appears as yet to be no replacement for poor dead Isis, the unfortunately named Labrador). When we return to

her modest caravan to talk, costumes are hanging from the bathroom door on top, a calf-length tweed work suit, curiously appropriate for the new fashion season. 'It's very modern, what we're starting to wear,' Dockery says. 'We are in the mid-1920s and it's all changing. I've tried to stay away from anything too Downton on the red carpet, but now it feels as though I can vary things a bit. That's something else the past six years have given me an opportunity to really start to gain an understanding of fashion. I've always loved costume, but I was such a novice in the beginning and fashion was something I was very uneducated about.'

It must be said that Dockery is a great beauty, in life and on screen – pale

as ivory, possessed of a composure that is key to her appeal. A slight set of the chin and she assumes Lady Mary's froideur: imperious and cold, impeccably poised and perfectly contained. It's an old-fashioned kind of glamour that owes everything to what she doesn't give away. 'I notice people are quite intimidated when they meet me, because they assume that I'm going to be like the character,' she says. 'I was once asked in America if I had a housemaid and someone who cooked for me, which I found hilarious. You know, most nights I just get takeaway when I'm at home.'

She tells me a story about staying in a hotel near Highclere during filming, sharing a room with Laura Carmichael (who plays her sister, Lady Edith), and being disturbed by a party happening on the floor below. 'I'm like a bear if I'm woken, really annoyed, and we had a car coming to pick us up at 5am. So I went downstairs, banged on the door and these guys opened it – I could see by their faces that

they recognised me. I just said, "Can you *please* keep it down?" Laura was listening above and she said, "You literally turned into Lady Mary without even thinking about it!" Then she said, "Oh my God, look at you!" And there was Lady Mary telling them off in pyjama pants and a Pink Floyd T-shirt, hair all over the place. But the thing is, they shut up! A few days later at the hotel, we got a crate of champagne from them and a note saying, "Sorry, serendipity collided with stupidity." It was brilliant.'

Of course, so inextricably linked are the actress and the haughty aristocrat she plays that it's impossible not to look for similarities. There seem to be none. In person, she is quite the opposite of Lady Mary, kicking off her well-worn shoes, tucking her legs up on the sofa and being unexpectedly funny and friendly, generous with her time and charm. She wears a simple gold solitaire-diamond engagement ring (her fiancé, John Dineen, is an Irish financial PR to whom she was introduced by fellow *Downton* cast member Allen Leech,

who plays Tom Branson) and an Annina Vogel vintage charm necklace, but otherwise she couldn't be less 'done'.

You do suspect steel beneath the surface, though. Dockery may not resemble Lady Mary, but there's a sense of her when Dockery discusses the defining role. 'I'm very protective of the character,' she says. 'I love her and I hate her at times. She's so complex! She can be quite the coward, putting other people down just because she feels bad, but then she can be strong: she's a complete contradiction. It still continues to be this complicated journey for her. She can't really make her mind up. I think that's what creates compelling television.'

Dockery's skill, of course, is to con-

vincingly portray a young woman caught up in the decline of the British aristocracy and the social transformation that is an inevitable result. This, I sense, is where the focus of the final season will be. The writer Julian Fellowes constructs fascinating female characters – perhaps the single most important element of *Downton Abbey* – and Dockery as Mary is at the heart of it all, delicately balancing societal expectation with personal disaster, and experiencing first hand the

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emergence of feminism, the relaxing of the class hierarchy, the tragedy of war and the way that the world around her gilded cage is changing for ever.

The cast get scripts only a few episodes ahead, sometimes out of sequence, so when we meet Dockery has no idea how the season ends. Still, she's genuinely excited by what she knows. 'This series, I've got such a great story – Lady Mary's bite kind of comes

back again. When I read the scripts, they really surprised me. How Mary is and what happens is quite shocking. There are always twists and turns in the plot - there are every year - but this year particularly, there's a bit of a U-turn that happens with Mary, and it's amazing. It is another kind of challenge and another really interesting series for me. Just when you think Julian has exhausted the possibilities of a character, he manages to throw in something else that pulls the rug from under you. I really enjoy that. On a show like this, when you're playing a character - the same character - all the time, you want to still feel like you're being challenged.'

But for all her pleasure in this latest eries. Dockery also suggests that it

series, Dockery also suggests that it's an appropriate time for *Downton Abbey* to draw to a conclusion. 'We're moving towards another big societal change,' she muses. 'And if we continued the show for a seventh series, we'd come to the general strike, then another war. So I think it's perfect that it's stopping when it is.' That doesn't mean she isn't sorry to go: 'I've been so fortunate in having been part of something so special so early in my career. It's rare that a show takes off like this, and I feel that we've been part of a new golden age of television. But still, it's right that this is the end. I don't believe in outstaying one's welcome.'

As filming at Highclere only happens from February to August, Dockery has been able to take on other roles in her downtime. In 2012 she appeared in Joe Wright's *Anna Karenina*, and since then she's had parts in the Ben Kingsley sci-fi thriller *Self/less*, then with Julianne Moore and Liam Neeson in the airplane drama *Non-Stop*. She is also Oxfam's first humanitarian ambassador, which saw her

visiting refugee camps in Syria with the organisation two years ago. This is something she's keen to spend more time doing, she says. 'I'm continuing to help the charity fundraise and highlight their work responding to emergencies around the world. I always want to do more, but I do what I can when I can. I used to be very sceptical about social media, and then I realised it is a wonderful tool for creating awareness.'

Next up, though, Dockery has three new projects: the first is a film called *The Sense of an Ending* with Jim Broadbent, based on the Man Booker Prize-winning novel by Julian Barnes and co-starring Charlotte Rampling. 'I play his daughter,' she says. 'It's a wonderful story and Jim is a hero of mine. I think I've seen most of his films.' The second role is the pilot for a US drama series called *Good Behavior*, in which she plays Letty Dobesh, a con artist recently

released from prison. 'It just happens to be quite a departure from Mary,' Dockery says. 'I couldn't put the script down. It's about a woman tackling her demons; trying to escape her dark past. I'm excited to be playing a character that is so emotionally raw. *Downton* is all about keeping face, calmly dealing with situations without getting emotional about them. Letty's an animal.'

The last role – and one that seems closest to her heart – is Madame de Tourvel in a production of *Les Liaisons Dangereuses* at London's Donmar Warehouse, which opens in December. 'Of course, it's a period drama – but wanting to take it on has nothing to do with that,' she says. 'I'm in love with the story and the character. I've always had

story and the character. I've always had in mind that I would finish *Downton* and go on to a play, because I want to go back to where I started. In fact, I'm longing for it. It's so different from what I've been doing for the past six years. My gut is with theatre – that's real acting, for me. Honestly, I don't feel like it's all downhill from here. There's so much more I want to do, and I feel like *Downton Abbey* has given me the opportunity for that. I don't just mean in acting; I mean in my life. It feels like more of the beginning

The final series of 'Downton Abbey' will be shown on ITV1 in September.

of something rather than the end.'

This series, Lady Mary's bite comes back again – and it's quite shocking'







































## SHE'S LIKE THE



STYLED BY MIRANDA ALMOND

Silk embroidered gown, from a selection, Valentino. Vintage lace veil, £40, Gillian Horsup at Grays Antiques. Gold and diamond earring (sold singly), about £640, Stone Paris.

Oxidised silver, gold and diamond rings, £2,535 each, Dima at Talisman Gallery













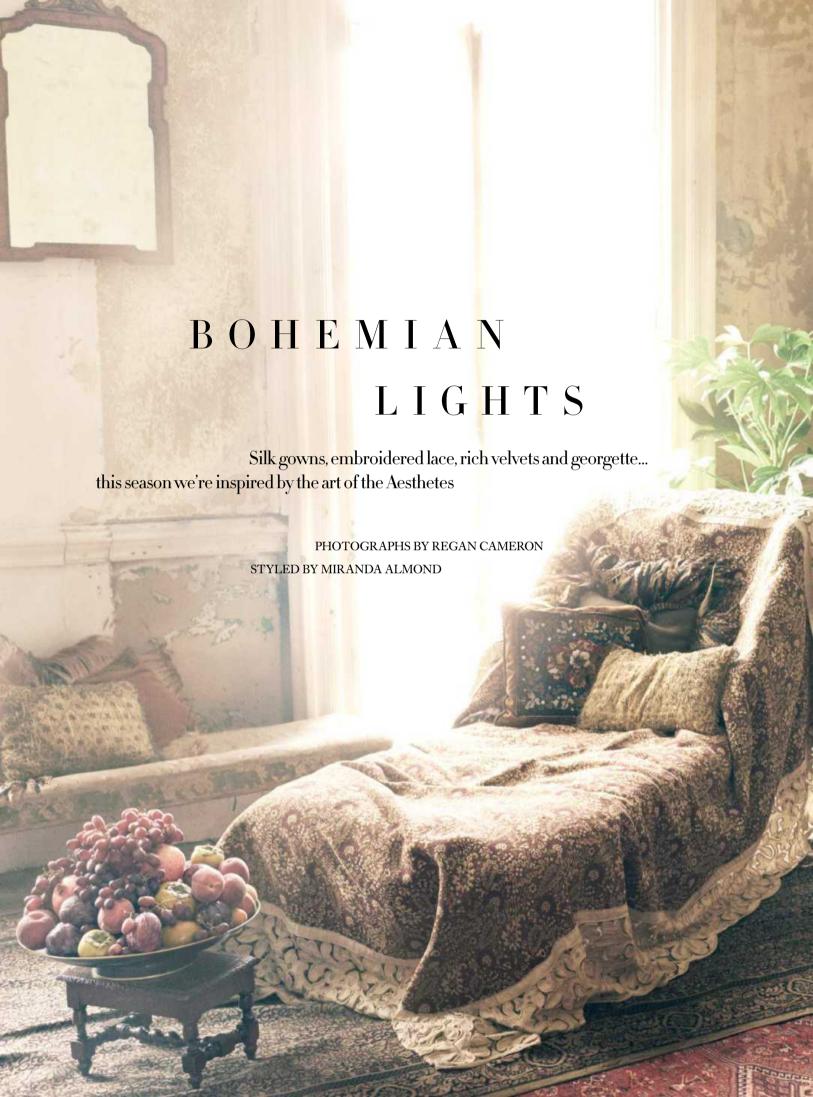




Silk gown, £3,080, Erdem. Lace gloves, £66, Cornelia James. White gold and diamond earrings, about £920, Stone Paris DAVID SLIJPER





































## FOLLOW THE LEADER

Karl Lagerfeld has been the creative director of the fabled House of Fendi for 50 years, but his vision is as fresh and modern as ever

BY SASHA SLATER

PHOTOGRAPHS BY PHILIP SINDEN

STYLED BY SARA GILMOUR

hese are the dog days of summer and the whole of Paris is panting in the heat. Everyone who can has left for the Côte d'Azur, abandoning the capital to the tourists. But Karl Lagerfeld's studio on the Rive Gauche is abuzz. Around the edges of a room dominated by a gigantic dining table, a huge crystal chandelier and a vast collection of books, which line the walls from floor to ceiling, are squeezed five or six seamstresses and dressers, who have come from Rome with the entire Fendi S/S 16 collection. A photographer is on hand to shoot every look, and a model to parade it.

In an inner sanctum next-door sit Silvia Venturini Fendi, the famed Italian label's creative director for accessories and menswear; Charlotte Stockdale, who styles the Fendi shows, and her colleague

Katie Lyall. And at the head of the table, his powder-white hair pulled back in a ponytail, wearing a pair of mirrored sunglasses, a Junya Watanabe patchwork jacket in a symphony of blacks, greys and pinstripes, and black leather gloves that cover all but the very tips of his fingers, is Lagerfeld himself.

Despite the model's lightning-quick changes and the seamstresses' quiet efficiency, the sheer number of looks means the process takes time. When the team has finally packed up and left for Rome, I am ushered into the designer's presence and he stands to greet me.

'Am I happy?' he repeats when I ask if he's pleased with the new-season looks he's just seen. 'Yes, but the minute I do something, I forget about it. Anyway, I might change my mind and that means the fittings we saw never existed. You can only talk about things when they are final. I was happy, but now we have to be happy about the next thing.

'I never feel proud. I always hope the next collection will be better. That I can still improve. When you start to be proud then you'd better retire. Fashion is like showbusiness. It's all about the next show.'

Even so, he is still happy with the first Fendi Haute Fourrure show that took place in the Théâtre des Champs-Elysées during Paris Couture Week. It was a parade of the most extreme luxury. There were thigh-high silver-and-gold boots teamed with inky black sables tipped with silver so they glimmered like magic as the models strode down the catwalk. Orchids were rendered in mink, and peach-coloured fur was made to look as light and flyaway as feathers. All this was set to the thrilling music of Stravinsky's 'The Rite of Spring', and viewed against the background of a giant De

Chirico painting. It was a show that celebrated Lagerfeld's 50 years at the helm of Fendi, and one to live for ever in the memory of anyone who saw it.

'Yes, I still remember that one,' concedes Lagerfeld, speaking rapidly and quietly in his excellent, accented English. It was only 10 days ago... And you know, I liked it because it was, in a way, something very unexpected. We had never done fur that way before. In the old days, when people made sable coats, they never used these kind of techniques, so it was the merging of classic technique with high technology. As Mr Arnault [the chairman and CEO of LVMH, the luxury giant that owns the Fendi label, among many others] said to me, "It's great to see something one had never seen before..." But you know the price? It's unbelievable. But I'm not selling it, so I don't have to know.' The cost of one piece is rumoured

to be €1 million – the most expensive coat ever made.

Lagerfeld won't explain his inspirations. 'That is something I hate today. People say, "We do the Sixties or the Seventies or the Eighties." No, no. It was just something in the air. I don't glue a sticker on it. The idea is what you saw: techniques and volumes.'

He chose the De Chirico as the backdrop for the show because 'the painting is called *Piazza d'Italia* and looks like the new Fendi office in the Palazzo della Civiltà Italiana.' His choice of music was also signifi-

cant: "The Rite of Spring" was written in 1912 specially for that theatre, which had been created for the Ballets Russes. And the first time the sound was heard, that it came to the ears of human beings and caused a scandal, was in that room. I like the idea of using that music, which is very modern, and the very modern picture for that show.'

The Palazzo della Civiltà Italiana is in its own way equally remarkable, standing as it

does in the Esposizione Universale Roma (EUR), a Rome suburb designed as a centrepiece of Fascist architecture in the 1930s. 'I thought it was a little beyond, but I got used to it,' says Lagerfeld. 'And I thought the way they use the space inside the building is very beautiful, and it's near the private airport so it's OK for me. I am never instrumental in any decision. It was a little too famous for me. It was built in the days of Mussolini and is the most famous building from that period but, in fact, De Chirico designed that kind of building ages before.'

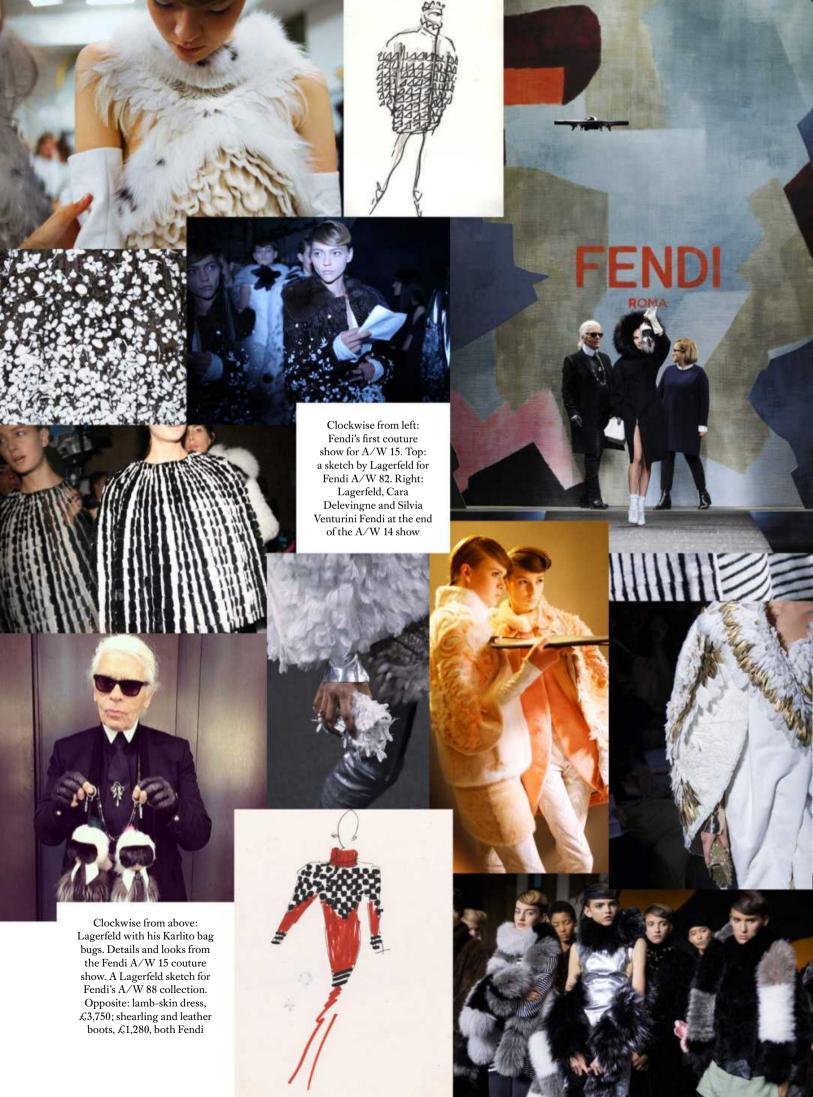


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The endless search for the new, coupled with a mastery of the past, is what raises Karl Lagerfeld to near-mythical status. In his roles as creative director of Chanel, Fendi and his own Karl Lagerfeld label, as well as his publishing business and countless other interests, he dominates fashion and, with those high Hilditch & Key collars, sunglasses and ponytail, is one of the most instantly recognisable people in the world.

But he is neither grand nor pompous, and a conversation with him is a mixture of teasing and duelling, as he scatters references and images, shying away from self-revelation behind those reflective sunglasses as you struggle to keep up. When I ask him who the Fendi woman is, for instance, he says: 'I never say who I'm designing for because that's a little pretentious. She's a modern woman of today, whoever she is. I work with a graphic vision. I don't work with those kind of ideas... Firstly, she has a big budget.'

He says he started working with Fendi 'too long ago... I don't remember how it happened'. For despite the depth of his historical knowledge, he prefers not to revisit the past. 'Why should I? I have to do the next collection. Those 50 years, they never existed. I don't remember anything. I don't have to forget it, I just don't think about it. I am very good at forgetting the past.'

Is it wilful amnesia? I ask. 'Yes, how could I say? Wanted Alzheimer's.'

But then he casts his mind back to his first visit to Rome, aged 12, the son of a prosperous Hamburg businessman, Otto, and his formidable wife Elisabeth. 'As a child I went with my parents to Rome and from there to Sicily, to the San Domenico Palace Hotel in Taormina. And I caught a cold and stayed in bed the whole time. It was my first Italian souvenir. When you're in bed in a hotel, you don't really love it.' But the

idea of Rome beguiled him. 'Roman Holiday [the 1955 filming starring Audrey Hepburn and Gregory Peck] on a Vespa, that was my dream then, but my parents thought it was too dangerous for me to have a Vespa. So I got a car because my mother thought it was safer.' His real love affair with the country began when he was working for Krizia, the Milanese label that he describes as the Prada of the 1960s and, his memory razor sharp, he even gives me the name of the PR man who introduced him to the five sisters who ruled the House of Fendi. 'They wanted to make something more modern because at the time they were doing heavy mink coats for the middle classes."



And he has continued to bring his freshness, youth and modernity to the label ever since. 'Fendi is my Roman version of me. I would never do in France for Chanel what I do for Fendi.' Is his work for Fendi, his love for Rome, expressing some part of his personality? 'I don't do this kind of homework à la Dr Freud. It seems normal to me. I was brought up to be European. What I love about Italy is that

> Italy has stayed more Italian than even France stayed French.'

I ask if he ever divides up his time with a Fendi day here, a Chanel week there, a Karl Lagerfeld afternoon. 'No, no, there are no plans like this. I am totally unorganised. It comes, it goes, it comes, it goes, you know. I never mix up Chanel with Fendi with Lagerfeld. Never. But I can do this and at the same time do that. There is no rule. I have no rules and I hate rules.' I tell him that I sometimes picture myself as a farmer, looking out over the land and seeing

what needs doing next. 'I like that idea,' he agrees. 'Because I was brought up in the country and I know everything about farming, everything about cows.'

Nonetheless, the animal he is most closely associated with is not a cow, but a cat. Choupette, his beloved Birman, has two maids, flies on private jets in her own customised Louis Vuitton travelling bag, and made £2 million last year through endorsements. 'She's in Paris now,' says Lagerfeld. 'But you know I have six places all in this area. She's in the place where I have my private studio, where I sleep and where I sketch. I have another house for lunch and dinner. Here I have my office, and I have an apartment for guests, because I don't want anybody in my house. And then I have my photo studio.' According to my tally, that makes five, but it seems churlish to quibble, and one might easily have slipped his mind. 'Choupette is in Quai Voltaire. She likes the view, but on the Quai she can only see boats. She prefers the courtyard where there's more going on. She doesn't go out in Paris, but in the South of France she has her own special garden with catnip. And no one else can enter. She doesn't like other animals anyway.' Nor does she like the Karlito, the Fendi

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bag bug in the image of Lagerfeld (other bag bugs, the little furry mascots that dangle from so many chic handbags, have mink and fox-fur monster faces). 'The Karlito wasn't my idea, it was Silvia's. I am not egocentric to that point but I don't hate it and apparently it sells very commercially. But Choupette doesn't like anything that looks like an animal or has hair. I don't know if she's jealous. It's hard to know what they really think; I would love to know, but I don't. But she's so spoilt, you know. Everybody is in love with her. She has a real personality like a movie star.'

Choupette came into his life when a friend brought her to the house as a three-month-old kitten, begging for Lagerfeld's maid to look after her for two weeks, as he was going away. 'And the maid took care of her, but so did I. And at the end of the two weeks I said, "I'm sorry, I don't give the cat back." She remembers the friend who brought her and she is nice to him when he comes to the house. She is not nice to everybody.'

Does Lagerfeld consider himself a cat too? He did once appear on a limited-edition cover of *Bazaar* with Choupette, his own white

hair teased into pussy-cat ears. 'No, more like a lion, perhaps. I don't know. I am feline, yes, perhaps. But I never compare myself to anything else. I don't wear fur either, because I don't like fur on men too much. In the Sixties and Seventies, they didn't look that great in it. Myself, I had fur then too, but so did Brigitte Bardot [the 1960s starlet turned animal-rights campaigner]. There are beautiful photos of her in panther coats, so she was not always the fighting nun she tries to be now.' He doesn't wear fur, and he doesn't eat meat because he sticks rigidly to his diet, even amid the great temptation offered by the Ristorante Dal Bolognese in

Rome's Piazza del Popolo, which is his favourite. 'I love the Italian food. I don't eat it because it's not for me, it's not on my diet, and for that I am not flexible. But I love it. I think it's great. I like to smell it.'

These days, there are few opportunities for visits to restaurants and people watching on a *passeggiata*. 'I don't even go in the streets any more because people come with their phone and want a selfie wherever I go. For me the most time I spend on the streets is from the car to the door.' Even if seeing how people dress is inspiring, 'you know, if you are watched by them it is not the same thing. You feel like an object of curiosity. You can certainly not look at anyone else if everyone is looking at you. I'm sorry. You see nothing.'

Despite his fondness for *Roman Holiday*, holidays, he says, are not for him. 'They are for people who need to go to an office every day of their lives. I'm a free person. I have a vague holiday when all the collections are done and the studios are closed. But then I have to prepare the collection for the next and the next show. The next collection, it's a nightmare that it's this soon. It's in September. That's





tomorrow. But that's the way we live. We have that speed. If people think it's too fast, they should do another job. Appetite comes when you eat, say the French, and ideas come when you work. I don't believe in long holidays where you think about nothing. You get dumb.'

He is never worried about the well of his ideas running dry: 'I am pretentious enough to think there is still enough going on in the brain that I can have a few ideas. I never even question myself. I always sleep with Choupette on one side and a sketching pad on the other. Sometimes one outfit gives you the idea of a collection, sometimes it goes directly there.' He mimics throwing an unwanted drawing in the wastepaper basket. In August, 'I go to the South of France. There's nothing to do in Paris. I go down and keep cool. I am always cool. I don't suffer from heat.

I'm a free person'

'And I love fountains, I love water,' he adds, approving of Fendi's funding of the restoration of the magnificent Trevi Fountain in Rome. 'I hate cities that do not have a big river or are not near the sea. When I was a child, there was a movie called Three Coins in the Fountain [a forgettable 1950s rom-com about a trio of Americans in Rome] and there was a famous song that went with the movie. The film was bad, but I liked the music, I liked the idea.' So much so that, in his other role as expert photographer, Lagerfeld has recently taken a series of beautiful daguerreotypes featuring Roman fountains that have been preserved in a book called *The Glory of Water*.

Intriguingly for one who tends to shy away from the past, he has

written an afterword in that book about an enigmatic and beautiful short film that Jacques de Bascher, a protégé of Lagerfeld's, made in 1977. Called Histoire d'Eau, it accompanied the first Fendi ready-towear collection. In the afterword, he calls De Bascher 'the French dandy "par excellence" who 'knew he would die young and consequently acted in a totally destructive way'. But now, he says: 'Don't ask me - I have nothing to do with it. The movie was done without me because the person who made it was unbearable to work with so I preferred not to be involved. It's quite beautiful. It's very beautiful. He was as lazy as he was gifted.'

But maybe Lagerfeld is becoming more comfortable with revisiting the past. For when I ask him what he's reading - and it could be anything, as the books in his office range from tomes on minimalism and Marie Antoinette to Catullus, Courrèges, Julius Caesar and even Cherie Blair's autobiography - he says: 'I am reading many books in different languages, so that may sound pretentious. I don't want to give a list of what I'm reading. I don't want to have an intellectual image. So...' - and he gives me a sly look from behind those almost

> opaque lenses - 'I read newspapers and fashion magazines.' But then he immediately plunges into a description of a new secret toyboy lover of Coco Chanel, who has just come to light in a book he has been reading. 'A handsome Austrian playboy, the Baron Von Pantz. And his book has a title I love: No Risk. No Fun!'

> For above all, it seems, Lagerfeld is playful. 'Thank God the companies I work for are serious. I am totally improvised and not serious at all. I provide the lightness of touch. I hope so, I hope so. But the lightness is bearable.'







am writing this at Coco Chanel's desk in her private apartment in Rue Cambon; a hallowed place that remains at the epicentre of a powerful global empire, yet also reveals the true heart of the legendary woman who founded the brand. Here sat Mademoiselle Chanel on a pale suede upholstered chair, her scissors on a chain around her neck, and the marks of her pen are still visible, indecipherable hieroglyphics scored into the leather desktop. Here are her tarot cards, her lucky number five at the top of the pack; here hangs the crystal chandelier of her own design, with its hidden symbols and signs (the double CC for Coco

Chanel; more fives, for good fortune; and at the top,

almost out of sight, G for Gabrielle, her first name

It was at this desk that I wrote several chapters of my biography of Coco Chanel, and in this apartment that I discovered some of the magic and mystery of her extraordinary life. And for all the constant ebb and flow of fashion that emanates from Rue Cambon, nothing has changed in these rooms since my first visit in 1998, when a guide showed me round the apartment, pointing out the serried ranks of leather-bound books in the main salon – some from the library of the 2nd Duke of Westminster, who had been Chanel's lover in the 1920s, and others given to her

before she became famous).

by Boy Capel, a dashing Englishman and the love of her life, until his death in a car crash in 1919.

What struck me then, and still remains evident today, is the sense of Chanel's presence within her inner sanctum. The apartment is on the second floor of Chanel's headquarters on Rue Cambon; to get here, you walk up a mirrored spiral staircase, past the discreet couture salon on the first floor, and then through a set of concealed doors (also clad in mirrors, all the better to keep the entrance hidden). Whenever I come here, closing the heavy doors behind me, I think of the stories I loved in childhood – *Alice Through the Looking Glass*; *The Chronicles of Narnia*; *Elidor* – that conferred the freedom



Right: Chanel's tarot cards. Below: the designer in 1962. Bottom: one of the many pairs of animals in her apartment. Opposite: her desk



What struck me is the sense of Chanel's presence within her sanctum

to slip from one world into another, through a fairy-tale portal. In this space, time seems to move differently; the clock on Mademoiselle's desk has stopped, as has the more ornate one on the wall. I can still hear the sounds of modern Paris, outside on Rue Cambon, beyond the cream linen curtains filtering the sunlight through the windows. Inside, all is still and silent, with dark shadows in the corners, although the room is inhabited by a motionless host of ornamental creatures and statues that Chanel chose and cherished. Everywhere there are pairs of animals - a roe deer and a stag by the fireplace, flanked by two sheaves of dried wheat (a traditional symbol of prosperity); alongside matching frogs, camels, sphinxes and lions, in bronze, gold and marble. I've never decoded the meaning of the camels; but the lions are significant reminders of Chanel's

birth sign, Leo, and of her courage and ferocity over the course of a long life that spanned two world wars, scarred by losses and sorrows as well as victories and joys.

Yet for all the legions of pilgrims who come in search of Chanel, to this her gilded temple, her true origins lie far away from Paris. She was born in a remote region of central France, on 19 August 1883, the illegitimate second daughter of Albert Chanel, an itinerant peddler who seemed always on the run from Jeanne Devolle, the impoverished and ailing mother of his five children (two boys and three girls). When Jeanne died in February 1895, he dispatched his young sons to labour for peasant farmers, and abandoned his daughters to be raised by Catholic nuns in an austere orphanage within the high walls of the mediaeval abbey of Aubazine.

Chanel rarely spoke of her unhappy childhood – and when she did, she embroidered different versions of a half-imaginary fable, casting her mother as a shadowy, consumptive figure and her father as a charismatic adventurer who had gone to seek his fortune in America. In reality, having rid himself of his children, he drank his way around the market taverns of rural France, and Chanel never saw him again. If the loss of her parents was her first experience of







Clockwise from left: Chanel's iconic ornaments and her dining-room

suffering, others followed, though she would not admit to having been brought up in the harsh environment of an orphanage, preferring instead to tell a story of stern black-clad aunts who gave her a home, rather than the similarly attired nuns of Aubazine. And for all her subsequent love affairs (with Grand Duke Dmitri and Igor Stravinsky, among others), she never married, nor fully recovered from the heartbreak of Boy Capel's death, but remained loyal to his memory, despite the fact that he had already betrayed her by marrying an aristocratic Englishwoman, while still continuing his longstanding relationship with a devoted Chanel.

Does any trace of grief or disappointment remain within the walls of her apartment? It is a burnished, richly decorated place; the walls lined with Chanel's favourite coromandel screens, carved with fantastical landscapes and creatures. On the

screen beside the desk where I am sitting, there are delicately etched birds and serpents; mountains and lakes; flowers, unicorns, butterflies and trees. (Similar screens will be recreated for 'Mademoiselle Privé', a new exhibition staged at the Saatchi Gallery in October, that will allow visitors to explore Chanel's codes and iconography, and the playful contemporary reinterpretation of Chanel's original vision by Karl Lagerfeld.)

The coromandel screens are as suggestive of escape as the mirrored doors; yet they also enclose these rooms, serving both as barrier to, and protection from, the world beyond. Chanel entertained many of her friends here – Picasso, Dalí and Cocteau among them – although she never slept in the apartment, preferring instead to cross Rue Cambon and slip into the side entrance of the Ritz hotel, where she had a bedroom on the top floor. (It was there that she died

#### What might Mademoiselle Chanel say to me now, I wonder

in January 1971, just a few days before the completion of what was to be her final couture collection.) Towards the end of her long life, Chanel occasionally admitted to loneliness – although only to those few who were closest to her – even though she had by then become a powerful symbol of female freedom and independence.

That there should be an air of ambiguity about Chanel is perhaps appropriate, for her life was a series of contradictions, as well as having a consistent thread of hard work, ambition, genius and dedication to her craft as a couturière. An Anglophile who was also seen as the epitome of Parisian chic; an outsider from an impoverished background who conquered high society in Britain and France; a sophisticated connoisseur, whose signature designs were inspired by the simplicity of the nuns' black and white habits at Aubazine: a convent schoolgirl turned seamstress and demi-mondaine, who defined a new kind of sartorial dignity for women through her adaptation of gentlemen's tailoring; a gamine role model who popularised trousers and bobbed hair during World War I, then turned the traditional garb of mourning into a symbol of the Jazz Age, with her introduction of the little black dress.

What might Mademoiselle Chanel say to me now, I wonder, as I sit here tapping on my computer at her desk. It's the end of the day, and dusk is falling; the house of Chanel is quiet, the couture salon closed, the offices shut. I understand why the mistress of the house would not want to sleep here – alone at night in this great building, her workers all gone home. There is a mirror behind me, smoky with the patina of age, and, if I were to turn around quickly enough, would I glimpse a reflection of someone in the looking glass, as darkness falls outside? If there were footsteps, they'd be muffled by the thick beige carpet on the floor; and any whisper submerged in the distant murmur of traffic. But what is odd is that there is a distinct aroma of a lit cigarette and a burning match, as if someone had just left the room, mingled with the unmistakable scent of Chanel No 5...

'Is anyone there?' I whisper, so quietly that the silence is barely ruffled. Seconds pass – or could it be hours? – and somewhere, on the other side of the locked mirrored doors, I think I hear the faint echo of a laugh...

'Mademoiselle Privé' is at Saatchi Gallery, King's Road, London SW3 (www.saatchigallery.com), from 13 October. The new Chanel Fine Jewellery boutique at 173 New Bond Street will open on 1 October.



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# BEAUTY

Edited by SOPHIE BLOOMFIELD

PHOTOGRAPHS BY EMMA TEMPEST

STYLED BY FLORRIE THOMAS

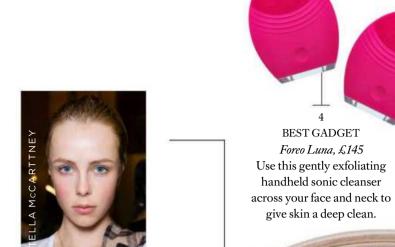
## PEAUTY OF OF OF STREET

Our annual expert edit of the most effective

skincare products, treatments, haircare and make-up

Lycra bikini top, £202; matching bottoms, £58, both La Perla





## 6

**BEST OF THE BEST** 

BEST FACE SCRUB

Lancer The Method: Polish

(Sensitive Skin), £60

### BEST EVENING CLEANSER Elemis Pro-Collagen Cleansing Balm, £39.50

#### PERFECT CANVAS

Cleansing is the backbone of a successful

skincare routine. In the morning, remove excess

BEST PEEL La Prairie Cellular 3-Minute Peel, £150

oil with Dr Sebagh's cleanser, and swap your toner for

Kiehl's Iris Extract Essence to give your skin a boost

of hydration. Take the day's make-up off
in the evening with Elemis' Cleansing Balm the texture encourages you to massage,

which helps to plump your skin.



PHOTOGRAPHS: IMAXTREE, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS

BEST DAY CLEANSER

Dr Sebagh Foaming

Cleanser, £28



BEST TONER ALTERNATIVE
Kiehl's Iris Extract Activating
Treatment Essence, £36



CORRECTIVE

BEST EXFOLIATING SERUM

Sunday Riley Good Genes

Treatment, £85

Whether you mix it into a mask or layer this under your usual serum to gently exfoliate throughout the day, the result is brighter, smoother skin.



BEST MAKE-UP REFRESHER Laura Mercier Secret Finish, £23.50



#### INSTANT BOOSTERS

Long-term skincare and treatment strategies aside,
there are some products that really are capable of
immediately transforming the skin. Use the Elizabeth Arden duo

before briskly massaging in a mix of Chanel's serum and Alexandra Soveral's oil to restore smooth, plump skin, and finish with Estée Lauder's CC cream and a touch

of YSL Blur Perfector. When a long flight or après-sun dehydration is to blame,

Dior Prestige Le Grand Masque worn overnight is a reliable remedy.

And if you're short on time, try Laura Mercier's Secret Finish to refresh your skin (and make-up).



BEST FACE OIL

Alexandra Soveral

Midnight Oil, £41







BEST REFINING TREATMENT Elizabeth Arden Ceramide Boosting 5-Minute Facial, £70



## BLACK ROSE SKIN CARE Concentrated Flower Power

Sensorial anti-aging Black Rose Precious Face Oil smoothes the skin, leaving it radiant.

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Unrivalled textures leave skin with a youthful glow.

#### BEST OF THE BEST



PHOTOGRAPHS: JASON LLOYD-EVANS, IMAXTREE, GRAHAM WALSER/HEARST STUDIOS



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#### BEST EYE TREATMENT

Crème de la Mer The Illuminating Eye Gel, £100 Pat this gel on top of make-up throughout the day: it diminishes fine dehydration lines and refreshes skin before an evening out.



#### BEST OF THE BEST



PRIME

ANTI-AGEING:

#### DAY

The world's leading dermatologists

agree that effective anti-ageing

skincare does not need to be a complicated affair. By day, it's all about protection from external agers - a moisturiser

perfectly suited to your skin type plus SPF -

16 BEST MOISTURISER FOR OILY-TO-COMBINATION SKIN Dior Hydra Life Pro-Youth Sorbet Creme, £52



BEST FACIALIST FOR ANTI-AGEING Sarah Chapman From peels and micro-needling to LED light therapy, Chapman's facials focus firmly on rejuvenation. Sarah Chapman Skinesis Clinic, 259 Pavilion Road, London SW1 (020 7589 9585; www.

sarahchapman.net).

SKIN Debbie Thomas Lasers are at the core of her work, and Thomas' facials are particularly good for treating acne (and the scars left in its wake). Debbie Thomas Advanced Skin Treatments, Chelsea Private Clinic, the Courtyard, 250 King's Road, London SW3, and Josh Wood Lansdowne Atelier, 6 Lansdowne Mews, London W11 (020

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7118 9000; www.



21 BEST HOLISTIC **FACIALIST** Vaishaly Vaishaly's touch is healing to the soul and revitalising to the skin. Vaishaly the Clinic, 51 Paddington Street, London W1 (020 7224 6088; www.vaishaly.com).



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FOR SENSITIVE SKIN

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Clinique Sculptwear Lift and Contour Serum, £46

BEST PIGMENTATION

TREATMENT
SkinCeuticals Advanced

Pigment Corrector, £89





26
BEST WRINKLE
TREATMENT SERUM
Environ Ionzyme C-Quence,
Levels 1-4, from £88



#### ANTI AGEING: NIGHT

When you sleep, your brain signals the skin to switch into repair mode, making it

the optimal time to wear concentrated serums that restore,

renew and remedy. Estée Lauder Advanced Night Repair is

the original and best antioxidant serum, providing comprehensive anti-ageing for all skin types; versions from Clinique, Environ and SkinCeuticals are the best

add-ons for tackling specific issues.



SKINCEUTICALS

ADVANCED



25 BEST LIP BALM Sensai Cellular Performance Total Lip Treatment, £74







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30
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# Editions



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#### BEST OF THE BEST



Clarins Instant Light Lip Balm Perfector, £18

No handbag should be without one of these beautiful lip balms. Providing hydration, gentle shine and a hint of colour, they instantly make you look, and feel, pulled together.

# BEST BLUSHER Burberry Fresh Glow Blush, £23 The naturally dewy flush created by these cheek tints simply cannot be replicated with powder formulas. Containing over 50 per cent water alongside luminous pigments, they offer a matchless healthy glow.

#### LIPS AND CHEEKS

The subtle ways to enhance the cheekbones and give your pout a rosy freshness.

#### 40 BEST LIPSTICK

Estée Lauder Pure Color Envy Sculpting Lipstick, £25
With a formula as high in moisturiser as it is in pigment, this lipstick gives a professional finish in seconds and comes in a host of desirably subtle shades (Insatiable Ivory and Intense Nude are our favourites).



#### BEST FOR CONTOURING

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Buffed under the cheekbones, this creamy stick immediately accentuates with a realistic contour. It also looks great on the eyelids and lips to create a chic, monochromatic look.





## PROTECTIVE PERFECTION

Bridging the gap between nature and science, Chantecaille is the ideal luxury brand for multi-tasking products



Time is a luxury for most women and so your beauty products need to have dual functions and proven efficacy. As a luxury brand created by women for women, Chantecaille understands this and goes one step further, combining the latest science and sourcing the finest natural ingredients where possible. The Ultra Sun Protection SPF50 is packed with soothing, anti-inflammatory ingredients and has been designed to be worn all year round. With an impressively lightweight texture, it can be worn alone or under Just Skin Tinted

Moisturiser. This bestselling tinted moisturiser not only evens out skin tone, but also protects from pollution and UV rays with its revolutionary blend of botanical ingredients. The brand's creative director Olivia Chantecaille recommends 'using your finger tips to achieve the "no-make-up make-up" look for buildable coverage'.

Visit the Chantecaille counter in Harrods, Liberty, Fenwick of Bond Street or Fortnum & Mason to discover your perfect foundation shade and receive a complimentary sample of the Ultra Sun Protection SPF50.

#### BEST OF THE BEST

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Perfect Slim Intense, £6.99

Precise and pigment-rich, this
is the only product you need
to perfect a feline flick.

43
BEST BROW PERFECTOR
Benefit Gimme Brow, £18.50
Groomed brows are the finishing, and crucial, touch; this tinted brow gel adds bulk and enhances definition, but avoids a harsh, drawn-on look.

gimmeBROW &

gimmeBROW

BEST MASCARA

Clinique Chubby Lash Fattening Mascara, £17.50 Finding a mascara that gives lashes luxurious definition without a clumpy or flaky finish can be tricky. Clinique's defies the odds; it won't weigh down fine lashes or look false, and it offers a perfect balance of volume and length.

EYES ND BROWS

Frame your face and define your eyes.

42

BEST EYESHADOW MAC Pro Longwear Paint Pot in Groundwork, £16

There is no better natural eyeshadow. This creamy shade is the one all top make-up artists rely on to mimic the tone of an actual

the tee day flattering wash of colour, or layer for a stronger finish.

BEST KOHL EYELINER

Charlotte Tilbury

Rock 'N' Kohl Iconic

Liquid Eye Pencil, £19

Tilbury has created the ultimate product: whether worn as a precise line or smudged into a smouldering kohl, once applied this pencil won't budge.

PHOTOGRAPHS: IMAXTREE, GRAHAM WALSER/HEARST STUDIOS

## IMMACULATE TRANSFORMATION

Create a flawless finish with Cover FX's range of foundations and concealers



The unique formula reduces redness, minimises pore size and regulates sebum production to prevent future breakouts

The broad spectrum of shades and long-lasting coverage is what sets Cover FX foundations and concealers apart. Each formula is free from parabens, fragrance and mineral oil, and includes a cocktail of skin-boosting vitamins to help prevent breakouts and redness. For those prone to blemishes, the Cover FX Blemish Treatment Concealer, £20, is a game-changer.

With a blend of salicylic acid to treat acne, and camomile to reduce redness and inflammation, as well as high pigment for full coverage, you can conceal without irritating problem skin.

OF THE BEST 2015

Visit Harveynichols.com to find the perfect foundation and concealer to suit your skin tone.



T

46

Sisley Cellulinov, £142 Massage this vigorously into thighs in upwards, circular strokes to boost circulation and firm skin.





#### BODY ESSENTIALS

While time is a luxury for most women,

there are several easy tricks and

indispensable products to incorporate into your daily routine

to keep you looking and feeling better. Keep skin smooth

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where necessary. To nourish from within and keep energy levels high,

add a spoonful of Synergy Super Greens Powder to your

morning juice or smoothie.

CLARINS



#### BEST TOOTHBRUSH

Philips Sonicare DiamondClean Pink Edition, £250 With five settings, including whitening, flossing and gum-cleaning, this toothbrush is a game-changer.

www.harpersbazaar.co.uk



49

£36.99

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BEST **PROBIOTIC** Renew Life Ultimate Flora Critical Care,





aume Corps uper Hydratant u beurre de karité sécial peaux séches

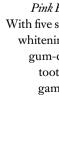
53 BEST FRAGRANCE RANGE Annick Goutal, from £87 for 100ml Annick Goutal offers an alluring scent, no matter what your taste.



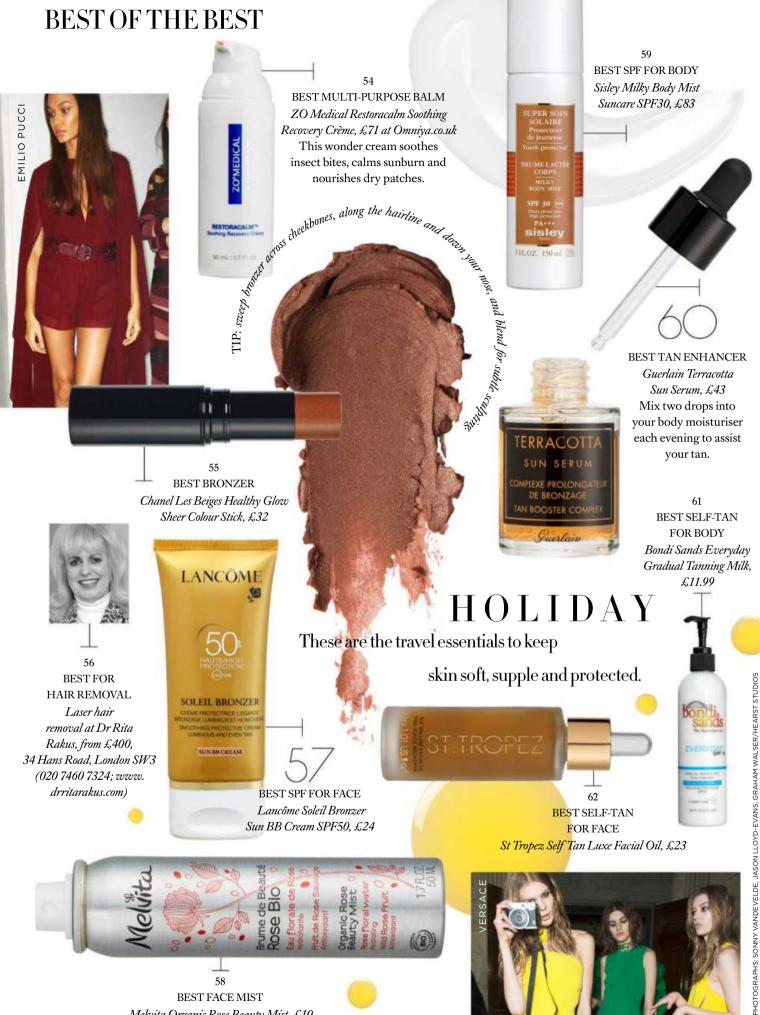
This cream is nourishing and doesn't leave hands feeling sticky.



L'OCCITANE



PHOTOGRAPHS: JASON LLOYD-EVANS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



Melvita Organic Rose Beauty Mist, £10



#### AWARD-WINNING HAIRCARE

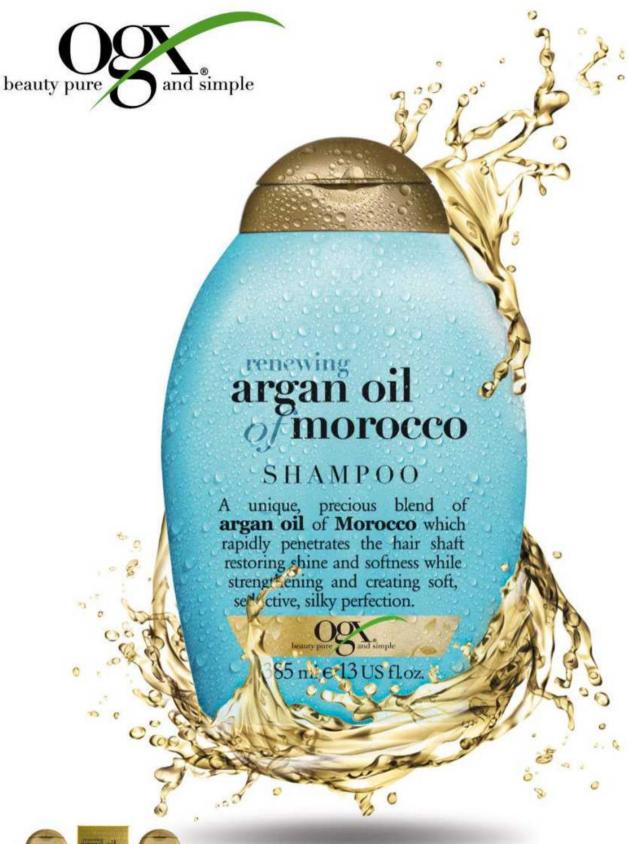
Achieving gorgeous, perfectly fluid hair is no longer the preserve of the salon



To wake up with healthy, shiny hair that has that beautiful, natural fluidity is a desire shared by every woman. By studying hair at its optimum, which is made up of around 90 per cent protein, the award-winning New York hair brand Nexxus has created a range of products that can truly rebuild, restore and replenish. Building on their 30 years of salon expertise, Nexxus has designed carefully crafted systems, each with formulas targeted to renew the protein levels of your hair. There is a regimen to solve every possible concern and leave you with hair that moves as you do. Those looking for a boost of volume and lustre should look to the Youth Renewal system; if you struggle with dry, coarse tresses, invest in the Oil Infinite range; while the Nutritive range restores strength and flexibility. The game-changing range for women who can't part with their heated appliances is Emergencée, which reconstructs weakened, damaged hair from within, bringing back responsiveness and resilience.

To discover the transformative effect of the Nexxus New York Salon Care system and find the regime to suit your hair, visit **Harveynichols.com** or **Selfridges.com**.













## THE SECRET TO A HEALTHY LOOKING SMILE

Protect and perfect your teeth without changing your lifestyle, with Regenerate Enamel Science

pair of well-shaped brows, a groomed blow-dry and healthy teeth are the small tricks that make you look fabulous and feel confident about yourself, whatever your age. Maintaining the health of your teeth is difficult. Fizzy drinks, tea and coffee are obvious culprits that increase the deterioration of your enamel and may result in teeth sensitivity and cavities. However, even when you try to embrace a 360-degree approach to your health and wellbeing with a detoxifying juice cleanse, the acidity in some of the drinks can have a detrimental effect on your tooth enamel.

Fortunately there is a solution that won't compromise your life-

style: Regenerate Enamel Science. Following nine years of pioneering research, this luxury range, which includes a toothpaste, RRP £10 (named best toothpaste in *Bazaar*'s Best of the Best awards), and a serum, RRP £30, is the first system able to regenerate the enamel mineral\*, reversing the early enamel erosion process. The water-free formula uses breakthrough NR-5 ingredients that combine to form a fresh

integrate onto teeth, regenerating enamel mineral.\* It's no surprise that Regenerate has a wealth of support from UK dentists, including *Harper's Bazaar*'s expert of choice, Dr Hughes from the Harley Street Dental Studio. 'Regenerate Enamel Science system provides an effective at-home solution that easily fits in around your everyday life,' says Dr Hughes. 'It has been a firm favourite in the clinic since it launched.'

To test the efficacy and ease of the system,

Bazaar gave the product to its testing panel to trial. Unsurprisingly, the testers found that their teeth felt and looked cleaner and healthier. 'My teeth feel a lot cleaner and stronger, and appear naturally whiter than before,' says Jemma, who was part of the testing panel. Having previously brushed her teeth with a different brand of toothpaste twice a day and been conscious of her overall oral hygiene, Jemma has

now been converted to the Regenerate system thanks to the benefits she gained from it. When asked to sum up Regenerate in one word, another *Bazaar* tester said: "effective" – the system is easy to use and has really made a difference to how my teeth feel and look'.

While enamel erosion can affect the health of your teeth and your overall appearance, Regenerate Enamel Science system can help future-proof your smile without you having to change your lifestyle. Whether you partake in regular juice cleanses, enjoy a morning latte or simply want to look your best possible self, this is the perfect added extra to incorporate into your daily beauty routine. To find out more about the benefits that Regenerate Enamel Science can offer you, visit Selfridges.com or Harveynichols.com.

My teeth feel a lot cleaner and stronger, and appear naturally whiter





ACTS ON EARLY INVISIBLE STAGES OF ENAMEL EROSION BY RESTORING ITS MINERAL CONTENT AND MICRO HARDNESS WITH REGULAR USE. CLINICALLY





#### SUPERSONIC SKINCARE

Upgrade your routine with Foreo's Luna, the pore-refining deep-cleansing beauty tool



Cleansing was once seen as a mundane twice-weekly task, but with an increase in air pollution it has become the cornerstone of a healthy, radiant complexion. Enter the Foreo Luna, an ultra-hygienic, non-abrasive silicone device that has been proven to remove 99.5 per cent of dirt and oil and 98.5 per cent of make-up residue. Using T-Sonic technology, the brush head pulsates 8,000 times a minute to gently remove dead skin cells and deep-cleanse and, when used twice daily, helps prevent your pores from expanding and becoming more visible. The lightweight Luna's waterproof exterior and battery life of 450 uses make it perfect for travelling, with no need for replacement brush heads.

Visit Foreo.com to discover more about this award-winning device, £145.



# BAZARE ESCAPE

Edited by SASHA SLATER

### THE CALL OF THE WILD

Margaret Atwood heads to the edge of the Earth in Canada.

Plus: spa therapy on the seabed and Noor Fares' Ibiza secrets





When you go the second time, your friends look at you funny. Then you go again, and again. You try to talk your friends into going, too. You say: You can't understand the hugeness of time and space, the fragility of the human body, the tenacity of life on this planet, unless...

such a foolhardy and chilly thing, and you laugh lightly and say:

'Because it's there.'

Some of your friends think you're mad. Others take a chance, and go north themselves. Once bitten, they go again. And again.

Why this strange compulsion? Not everyone has shared it. Voltaire famously dismissed Canada as 'quelques arpents de neige' – several acres of snow – but then, he'd never visited. The early 20th-century poet Robert Service, whose books about the Yukon made him famous, got out of there quickly and never went back. Maybe he recognised the danger: 'Yes, they're wanting me, they're

haunting me, the awful lonely places;/ They're whining and they're whimpering as if each had a soul;/ They're calling from the wilderness, the vast and God-like spaces,/ The stark and sullen solitudes that sentinel the Pole,' says the narrator of *The Lure of Little Voices*. Is there such a thing as Arctic addiction? Is it the breathtaking space, is it the amazing colour and light, is it the sense of risk? The North, went the old mythology, would lure you back, draw you in like the Rapture of the Deep, then claim you for its own.

There's some truth to the myth: so many northern explorers returned, time and again, to an unforgiving landscape that had almost killed them the last time. Sir John Franklin barely survived his Coppermine expedition of 1819–1822. Eleven of his 19 men died, and there were suspicions of murder and cannibalism. Yet he returned to the North twice. On his final expedition, in 1845, he and

his two ships, the *Terror* and the *Erebus*, vanished as if they'd been swallowed, not to reappear until the summer of 2014, when one of these ships was located, lying on the bottom of the sea off the bleak western shore of King William Island.

It's amazing that anything lost in the Arctic is ever found. When Canadian novelists are looking for a way to dispose of a character, having him get lost in the North is a reasonable as well as a romantic choice; also, he need never be found.

'North' is a direction as well as a location, so there's





#### **ESCAPE**

the North, and the Farther North, and finally there's the Ultimate North, right up at the top. Each one is 'north', each one is different and each one is fascinating.

I grew up in the North, viewed as torridly South by those who live in the Ultimate North. My childhood North has

deep, cold lakes, mixed deciduous and coniferous forests, and black bears. With my partner, Graeme Gibson, I've been going to the Farther North – glaciers, massive rock formations, small ground-

hugging plants, polar bears – for more than 15 years. Once in a while we have even approached the Ultimate North, where hardly anything grows. Then we come back, and look at the pictures we've taken, which always seem inadequate because they can't represent the immensity of the scale. Then we start plotting about how we might be able to get up there again. It isn't all that easy.

The best way to see the Farther North in all its largeness is by boat. There are few long roads up there, so cars aren't really an option. There are planes, but they mostly fly only from one community to another. If you're very rich you can hire a helicopter; but those

can be tricky if the weather turns mean. In high winds a boat can at least duck into a fjord, or behind an island. If any.

Though we'd been to some parts of the North by plane, we began our journeys by boat when we were invited by a company called Adventure Canada to travel with them as on-board talk-givers. This enterprise was founded by a group of English and History majors,



This is a truly spectacular voyage; a trip into deep time, both geologically and historically

and has a penchant for dead explorers, story-telling, writers, musicians and artists, and the donning of strange costumes during moments of improvisational drama, though it also provides a clutch of experts: archaeologists, geologists, biologists, botanists, photographers, historians and indigenous culturists. Adventure Canada calls its trips 'expeditions' rather than 'cruises', since there's an element of the unknown: the boat may be unable to reach a given port due to ice or

wind, and landing via rubber zodiac – the usual method of getting ashore – may prove too hazardous to attempt.

Our latest 'expedition' took us partway around Newfoundland, up the Labrador coast and into the Torngat Mountains, then up to the top of the Ungava Peninsula and into Ungava Bay. This is a truly

spectacular voyage; it's also a trip into deep time, both geologically and historically. With us we took a friend from London we'd lured, dared and bamboozled into coming with us: the novelist and video-game writer Naomi Alderman. Naomi was venturing far outside her usual comfort zone, which was urban zombies. I had tactfully refrained from mentioning any northern-cannibalism tales to her, although she was already aware of the unfortunate eating habits of the last surviving members of the third Franklin expedition. (Hint: one another.) Happily, we sighted an iceberg on day one – 'My first iceberg!' Naomi exclaimed, taking its



picture – so that neutralised the people-eating topic for a while.

After leaving the small French islands of Saint-Pierre and Miquelon – a hotbed of activity during Prohibition in the United States, as liquor could be stockpiled there before starting on its perilous rum-runner trips to Maine – we sailed along the rugged southern coast of Newfoundland, pausing for a daytime visit to the self-sustaining Mi'kmaw First Nation enclave of Miawpukek for dancing and drumming by the community's young people. Naomi was briefly spotted joining in a snake dance, but no harm befell her.



This page and opposite: the wildlife and coastal scenery of Canada's far north

Our next stop was Gros Morne, which means, roughly, 'The Big Dismal': a rock formation like no other. It was explained to us by an enthusiastic National Parks guide with the aid of an apple she'd cut in two. The core of the apple was the dense, heavy iron core of the Planet Earth, she said. The white part was the mantle, semi-liquid and very hot; the thin red skin was the solid crust we live on. The Tablelands region of Gros Morne is where some of the white part, once undersea, was squeezed up through the red skin into a big, vellowish mountain. The rock is rich in toxic heavy metals; nothing grows on it except some peculiar specialised plants. And it was on this very spot, said the Parks interpreter, that I Tuzo Wilson proved the theory of plate tectonics and continental drift, because This Bit Here couldn't have got there any other way. Not only that, the two halves of Newfoundland were once separated by an ocean, and one part of it used to be down at the South Pole, a very long time ago. Naomi was feeling a little dizzy, which might have been seasickness; or it might have been the plate tectonics, and the contemplation of such long stretches of time. Nonetheless, she was seen taking off in a helicopter for a flyover of Gros Morne. A moose was seen, she reported. Though only from the top.

Compared to geological time, human time along the Newfoundland and Labrador coasts is on the short side. Still, the region has seen almost continuous human habitation for at least 9,000 years. As the climate changed and the cold and ice descended and receded, Maritime Archaic peoples came from the south or Paleo-Eskimo peoples from the north. They came for the fish, for the marine mammals such as seals and walrus and whales, and for the land animals such as moose, bear and caribou, and they left a trail of spearheads and stone tools and dwelling sites that archaeologists continue to discover and interpret today. Our next stop, Port au Choix, has one of

the richest troves of such artefacts along these coasts. It also had a French bakery; Naomi was glimpsed vanishing into it.

And then on to Red Bay, so named no doubt for the vast quantity of whale blood that used to flow into it: it was a Basque whaling station in the 1500s, where whales were towed to be butchered and rendered into oil. Quite a few remnants of this early-industrial operation remain, including a sunken galleon and a Basque cemetery. I lost sight of Naomi during this time, but I think she was offinspecting a harpoon. Was it here or some other location

where she acquired some very handsome red moose-hide mittens?

Next day took us to L'Anse aux Meadows, where, 500 years before Columbus, the mediaeval Norse established a short-lived base camp. There are stories in the Icelandic Sagas of a group of Norse who sailed west to a place called 'Vinland', and encountered people with whom they traded but who later turned hostile. For a long time these stories were dismissed as fables; but in the 1960s a Norwegian couple – Helge and Anne Stine Ingstad

The buildings contained Icelandic maidens with braids and male Vikings in full gear





There were very fresh polar-bear footprints on the sandy beach

- discovered the remains of the Norse settlement. In it they found a cloak pin identical to those seen in the Greenland settlements of the same period.

The buildings have been lovingly recreated. When we visited them, on a bright sunny day, they contained a couple of Icelandic maidens with braids and spindles, and several male Vikings in full gear, though one of them had a watch. Still, they weren't using their iPhones, so if you squinted you could almost believe in them.

'My son! Amazing how those Vikings spoke Newfoundlandish,' said Naomi.

'They were very good linguists,' I replied.

The Viking Sagas tell of Markland, a long forested coast with white sandy beaches – the Wonderstrands – where the Norse cut timber, and to the Wonderstrands on the coast of Labrador we went next. As we landed, a black bear with a cub was foraging in the bushes at the head of the bay. It was warm enough so that some of our number went swimming, one of them wearing a rubber horse's head. Others, more prudently, went fishing. The rest clustered around the campfire where a Labradorian specialist, Pete Barrett, was making flummies – a form of bannock – in an iron skillet. There was Naomi, wearing a sou'wester and a yellow slicker, sitting cross-legged and devouring flummies, the Zombie Apocalypse for the moment forgotten.

On into the North we sailed. The trees shortened; white swaths of reindeer moss spread between them; then they vanished, and we were in the deep-time ancestral landscape where, we are told, we humans first learned to sew clothing from animal skins and to hunt with the aid of dogs as we followed the large mammal herds

that flourished on the tundra as the last ice age receded. Perhaps that's the allure: we feel strangely at home here.

Day Nine, or was it Day 10, found us in Ramah Bay, in the breathtaking Torngat Mountains, Torngat meaning 'place of spirits'. For archaeologists, this is practically a sacred site, as it was here that the greenish, translucent Ramah chert was quarried by ancient peoples for thousands of years, then traded far down the coast and westwards into Quebec for use as spearheads and knives. Such an implement could mean the difference between feast and famine, between life and death.

'I hestitate to use the term "awe-inspiring",' I said to Naomi.

'No, you don't,' she said. 'You just used it.' Some of us were exploring the remnants of the Moravian mission that held out here for several decades in the 19th century; others were exclaiming over the very fresh polarbear footprints on the sandy beach, made by a bear that had likely just dug up a Moravian called Ernestine, in search of lemmings; yet others had spotted the bear itself, now resting judiciously on the opposite shore.

As for Naomi, she was sitting beside a sparkling waterfall, sporting her red moose-

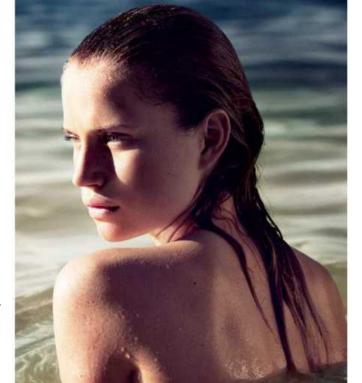
hide mittens. She had just obtained a timeless moment of perfect happiness, she said. 'Why was that?' I asked.

'You realise,' she said, 'that all this' – arc of red mitten, taking in the mountains, the sea, the rocks, the waterfall – 'all this doesn't give a shit about you. And that is somehow very comforting.'

'Yes,' I said. 'It is.'

For details, visit Adventure Canada (www.adventurecanada.com).





DEEPLY RELAXING

ROSIE BOYCOTT finds inner peace on the ocean floor

I'm kneeling on the pure white sand of a Maldivian atoll, nearly 20 metres under the surface of the Indian Ocean. Beside me is Luisa Anderson, the Australian who first introduced me to underwater meditation at the Four Seasons Resort Maldives at Landaa Giraavaru.

I learnt to scuba dive 10 years ago – on a PADI course in Gozo with my daughter, Daisy – and found swimming slowly underwater brought an intense feeling of peace. So when Anderson suggested underwater meditation I was intrigued. She develops the spas for the Four Seasons' Bali, Langkawi and Maldives resorts and is hugely knowledgeable about all aspects of Asian religions, culture and healing.

Right before the dive, I'm nervous – I can't seriously be contemplating swimming down to the bottom of the sea and then sitting for 15 minutes with my eyes shut, can I? But I'm reassured by the presence of Bella, a lovely Korean dive instructor, who is on hand to take our fins when we sit, and to watch the time. We swim slowly along the reef, through countless wildly coloured fish, and I instantly feel at home.

Reaching an open sandy area up against the coral wall, Bella points down and helps me attach weights to my ankles. I kneel lightly on the sand, settle my balance and slow my breathing. The water sways me lightly side to side, but when I stop fighting it, I return naturally to centre. I close my eyes and it's as though my mind temporarily drops anchor.

What feels like moments later – it is in fact almost 15 minutes – Bella is helping me remove the weights, and there's a huge Napoleon fish blinking at me. I feel light, happy and incredibly awake, and soon we're back on the boat, eating delicious biscuits and drinking tea.

Anderson believes the experience is so powerful because, underwater, you're just in one element, the distractions of sound, smell and air absent. I wonder if it's because it's like being back in the womb. But we agree it's a potent experience. We go again the next day and the next, finding it addictive. Now, I'm home and working on meditating on dry land. Not as easy, but easier than it was before.

Four Seasons Resort Maldives at Landaa Giraavaru (www.fourseasons. com/maldiveslg), from £890 a room a night.

WATSU THERAPY AT NAKA ISLAND

THAILAND

Naka Island lies on the southern part of Naka Yai island, just off the eastern coast of Phuket. Its spa focuses on renewing guests' inner sense of wellbeing, and is one of only two Thai spas that offer Watsu – where the body is stretched while submerged in a warm pool to relieve aches and pains. The Watsu treatment at Naka Island, A Luxury Collection Resort & Spa (www.luxury collection.com/nakaisland), costs £103 for 60 minutes.



By LUCY HALFHEAD



FANGOTERAPIA AT L'ALBERGO DELLA REGINA ISABELLA

**ITALY** 

For centuries, people have visited the island of Ischia to benefit from the restorative properties of Lacco Ameno's volcanic waters. L'Albergo della Regina Isabella is a luxurious hotel offering fangoterapia - or mud therapy - a full-body treatment that exfoliates and purifies skin using the mineral-rich earth. L'Albergo della Regina Isabella Resort and Health Spa (www. preferredhotels.com), from £135 a room a night. Fangoterapia costs £45 for 45 minutes.



CHAVUTTI MASSAGE AT THE BODYHOLIDAY SAINT LUCIA

Raj Kumar learnt the ancient art of chavutti massage from his grandfather, and has been practising the technique for over 20 years. Available at the BodyHoliday resort in Saint Lucia, chavutti is a full-body ayurvedic massage with medicated oils, performed using the feet. Kumar uses flowing strokes to iron out any knots. Expect to feel taller, relaxed and invigorated. A chavutti massage at the Body Holiday (www.thebody holiday.com) costs about £110 for 75 minutes.







# TIMELY FASHION

Omega hosts a star-studded dinner in honour of its newest ambassador

Edited by HELENA LEE

During a glittering dinner at the St James's restaurant Quaglino's, the Oscar-winning actor Eddie Redmayne was revealed as the new Omega ambassador, joining George Clooney, Cindy Crawford and Nicole Kidman. As he explained, he's the right man for the job as not only did his father wear his own treasured Omega watch, but Redmayne himself has 'embarrassingly punctual timekeeping' - even arriving hours early for the Academy Awards. Guests including Redmayne's wife Hannah Bagshawe, Dan Stevens, Chiwetel Ejiofor and Marcus Wareing applauded the Swiss watch company's talent-spotting skill and then settled down to a feast of foie gras and rare beef, while being serenaded by the London-based trio the Nightingale Girls. SASHA SLATER



Eddie Redmavne





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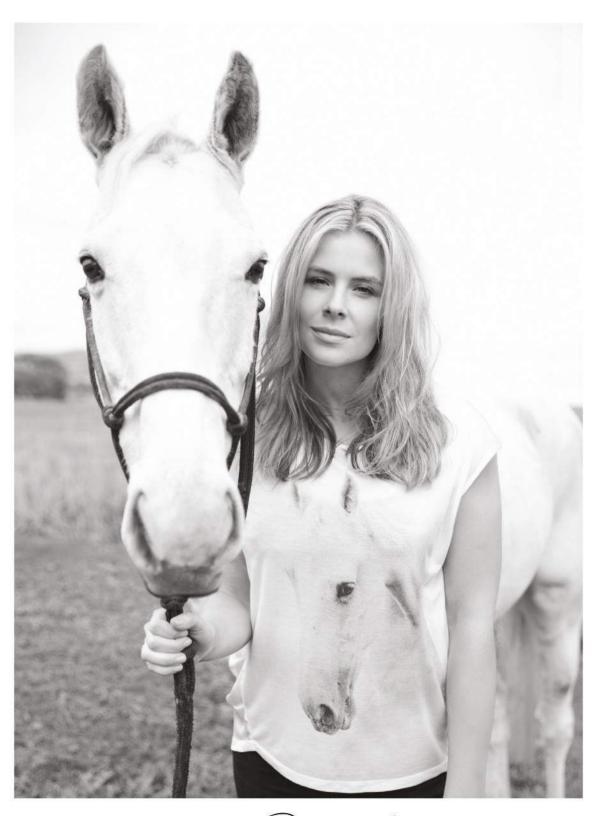
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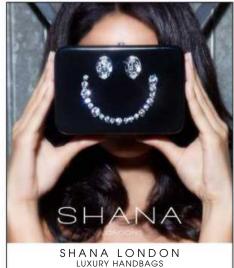
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# Bazaar boutiques & beauty











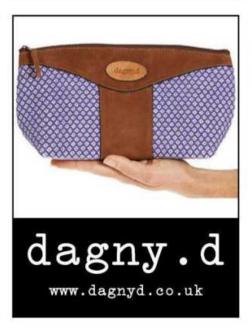
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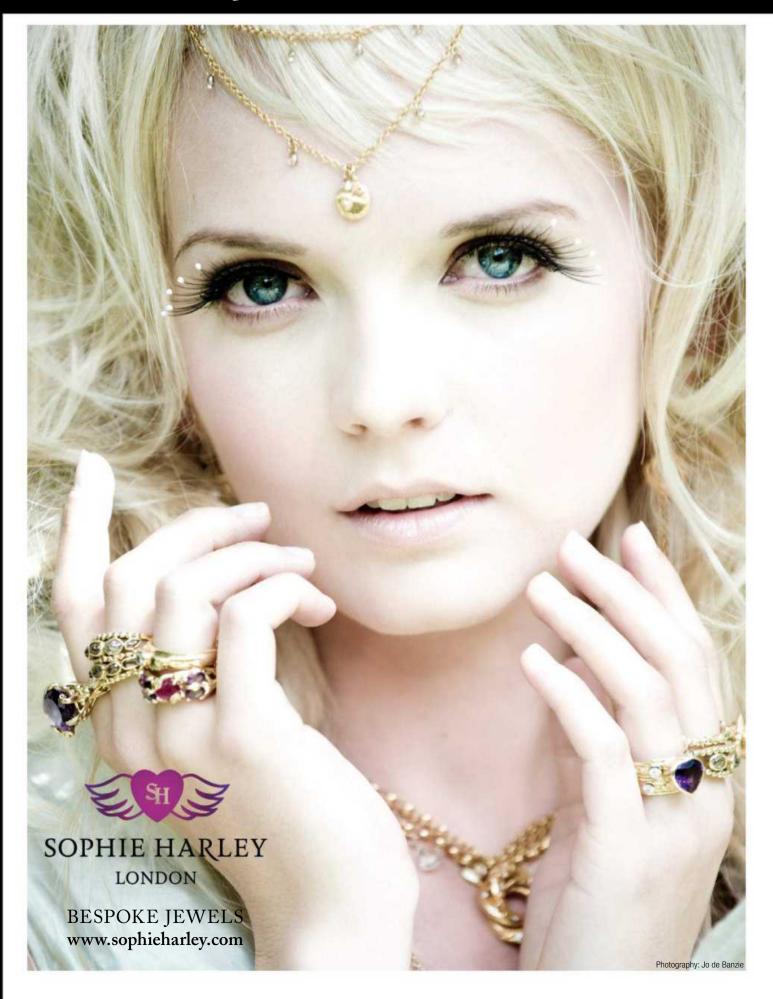
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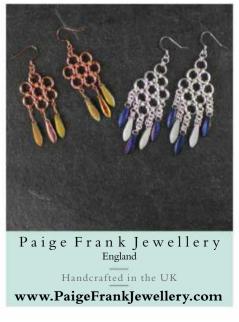
## Bazaar bijoux

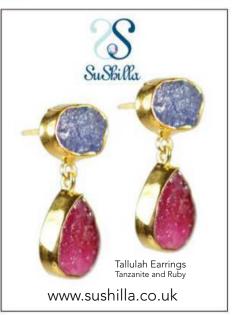


## Bazaar bijoux









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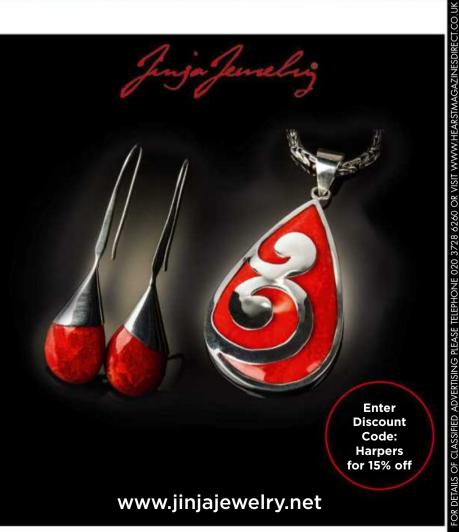




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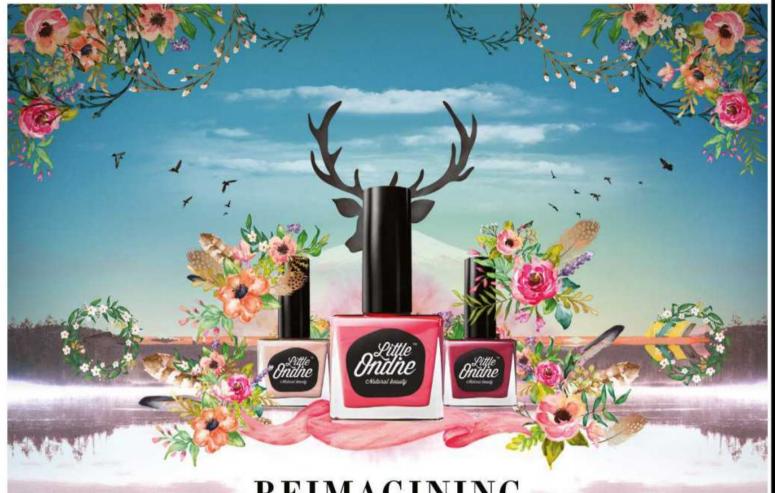




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Left: Richard Avedon and Marvin Israel's light-hearted tribute to Diana Vreeland on the January 1963 cover. Below: Ruth Ansel's 1965 cover, featuring Jean Shrimpton



## HOW BAZAAR

Iconic moments from our archives revisited. This month: Ruth Ansel's flashes of brilliance By HELENA LEE

Some careers begin auspiciously – Ruth Ansel's debut dramatically so. She was the assistant to *Bazaar*'s art director Marvin Israel when he conceived the cover for the January 1963 issue with the legendary photographer Richard Avedon. 'Marvin and Dick [Avedon] were like little boys who loved to be naughty,' says Ansel, when I ask her about the episode. 'Dick, the golden-haired boy, had a lot offreedom.' In a cheeky homage to Diana Vreeland, *Bazaar*'s longstanding fashion editor who would soon leave to edit *Vogue*, Avedon gave the model a cigarette holder and wrapped her in a snood – both signature Vreeland accessories. Nancy White, the editor of *Bazaar*, loathed the image, thought the model looked like a man in drag and promptly fired Israel.

Ansel and Bea Feitler were thereby propelled from assistants to

co-art directors; the youngest in the industry, at 24 and 25. 'A few hostile photographers were piqued that one of the greats was replaced with two young girls,' says Ansel. Nevertheless, she rose to the challenge and went on to create some of the most iconic images of the 20th century – including this memorable cover of Jean Shrimpton for the April 1965 edition. Capturing the Youthquake, pop art and the sexual revolution, the issue was guest-edited by Avedon. But Shrimpton had been shot in a hopeless hat; no one liked the cover, least of all Avedon himself. At 2am, as the print deadline loomed, inspiration suddenly struck. Ansel – a Matisse devotee – concealed the offending hat with a dayglo paper cut-out that became the striking hot-pink space-age helmet, in a telling display of the pioneering originality that defined her career.

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